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HERALDRY

IN

HISTORY, POETRY, AND ROMANCE.

HERALDRY

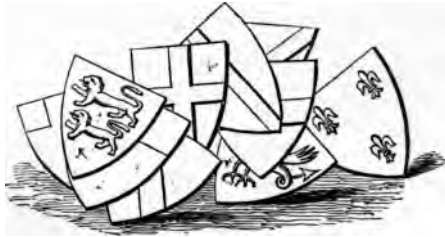
IN

HISTORY, POETRY, AND ROMANCE.

BY
ELLEN J. MILLINGTON.

"No ; yet time serves, wherein you may redeem
Your banish'd honours, and restore yourselves
Into the good thoughts of the world again."

KING HENRY IV.



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PREFACE.

IN offering to the Public the present volume on Heraldry, the Author feels that she is venturing on a path, which, notwithstanding the example so early set by Julyana Berners, Prioress of Sopewell, ladies, at least, have rarely attempted to tread, and although she trusts it is no longer needful to say with old Fuller, in his account of Julyana,—“Say not the needle is the more ‘proper pen’ for the woman, and that she ought to meddle with making no ‘coats,’ save such as Dorcas made for the widows,” still she feels that Heraldry has been so long regarded as a mere combination of fantastic associations, that some apology or explanation seems required of any one who attempts to treat the subject, as in the following pages, with seriousness and reverence.

Yet, the more we inquire into the nature of chivalric and heraldic institutions, such as the various Orders of

Knighthood, the ceremonies attending the installation of Heralds and Pursuivants, the origin of Coats-of-Arms, Mottos, &c., &c., the more every mind must be struck with the deep religious feeling which pervades the whole. Indeed, there exists in Heraldry so much that is not only analogous to, but identified with, the things and words of Holy Scripture, and the interpretations of it handed down from the early writers of the Church, that the conviction must force itself upon a thoughtful mind, that, in the case of Heraldry, as in that of the Church itself, the true use of high and holy symbolic teaching has been neglected, forgotten, and at last ignored altogether, till, in each case alike, the image and superscription stamped upon the true coin has been effaced, and counterfeits have passed current.

Heraldry was originally, and it ought again to be, identified with deeds great because good, and with distinctions "going before to judgment" as heralds, and "manifest before hand" as preludes, of the final victory and the eternal reward. Still, while recognising, in the first place, the high religious and moral significance of Heraldry, it must not be forgotten,—and this, in our practical age, will perhaps be one of its surest claims to respect,—that, viewed in connection with

History it is of infinite value and importance, and has been found useful in elucidating points of law, and deciding genealogical questions, while, as an eminent American writer has observed, Coats-of-Arms and Mottos often illustrate, and even afford a clue to national character.

The Author begs to acknowledge her obligations to the friend whose learning and patient care have so materially improved her work while passing through the press, as also to one of the officers of the College-of-Arms, and to several other friends through whose kindness she has obtained access to Libraries, &c., which she could not otherwise have visited. To name the works from which her book has been compiled would be useless. It neither has, nor lays claim to originality, except perhaps in the idea, which, however imperfectly carried out may be new to some readers, and will at least afford a glimpse of what Heraldry really is, and of the estimation in which it deserves to be held, as a valuable medium of emblematic teaching, consisting it may be of shadows more or less distinct and emphatic, yet reflecting substantial truths, and owing their existence to light from above.

The writer cannot therefore do better than consign her Book into the hands of her readers, with the words of Francis Quarle:—

“An emblem is but a silent parable. Before the knowledge of letters, God was known by hieroglyphics. And indeed what are the Heavens, the Earth, nay, every creature, but hieroglyphics, and emblems of His glory? I have no more to say. I wish thee as much pleasure in the reading, as I had in the writing. Farewell, Reader.”

ELLEN J. MILLINGTON.

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HERALDRY

IN

HISTORY, POETRY, AND ROMANCE.

CHAPTER I.

THE SYMBOLISM OF HERALDRY.

‘Non animum modo uti pascat prospectus inanem.’—*Virg.*

‘Heraldry is the last remnant of ancient symbolism, and a legitimate branch of Christian art; the griffins and unicorns, fesses and chevrons, the very tinctures or colours are all symbolical—each has its mystic meaning, singly, and in combination; and thus every genuine old coat-of-arms preaches a lesson of chivalric honour and Christian principle to those who inherit it.’—*Lindsay’s Letters on Christian Art.*

THOSE who delight to ponder over the pages of Froissart, Monstrelet, and other early chroniclers, or to lose themselves in the mazes of chivalric fiction, will meet with many allusions to a science which although once popular and generally understood, is now almost entirely neglected and forgotten.

Yet the noble study of Heraldry, although to modern ears little more than a category of terms, for the most part unintelligible, even to those who can employ them correctly in emblazoning an escutcheon, was far from being equally barren of significance when those epithets were first introduced. Judging from the little we do understand of

what remains, *Or* and *Argent*, *Gules* and *Azure*, *Dragon* and *Griffin*, were not then purely conventional terms; nor were armorial bearings originally adopted by any royal or noble house, without due regard to their import, and in order either to perpetuate the memory of former fame, or to incite future descendants to emulate the virtues and heroic bearing of their ancestors. It may be that those coats-of-arms, if duly understood, would, even now, give lessons of no mean import to those who bear them, and that honour and courtesy, loyalty and devotion, chivalric and heroic virtue, would be enkindled anew by the mute teaching of such memorials of ancestral glory.

Heraldry, like many another medium of instruction that links us with the past, has been neglected and forgotten, till, from very ignorance, we hold it in contempt. Once it spoke to us no less of devotion than of heroism. I allude not merely to such badges as the Red Cross of the Crusaders, which, indeed, can hardly be classed under the same head, but to the armorial bearings of many a knightly Order and royal house. The flag of S. George, with its blood-red Cross, is a memorial of the victory gained by that martyr, through the power of the Cross, over the spirit of evil, personified by the dragon. The oriflamme, or banner of S. Denis, was crimson, in honour of that martyr; and the crimson [*gules*] in our coats-of-arms, is generally intended either to commemorate a martyr's suffering, or to incite others to the practice of a martyr's courage. Blue, on the other hand, was the colour of confessors, and it is said to have been chosen for the field of the royal Arms of France, because blue was the colour of the favourite national standard, long held in reverence by the French in honour of S. Martin of Tours.

In some instances the records of history point at once to the meaning of armorial bearings, assumed either by nations or individuals, and the study of Heraldry, if prosecuted with intelligence, will not only give an additional charm to mediæval poetry and romance, but will also be found useful in illustrating historical events, and marking the changes that have occurred both in royal dynasties, and private families. Every change in the hereditary succession, every fresh acquisition of territory, whether by conquest or marriage, demands a corresponding alteration in the coat-of-arms, so that the standards of nations and sovereigns, if properly understood, will often become lively chroniclers of the past. The changes that have taken place in our own national banner, afford an interesting illustration of this fact.

The chivalric character of the Normans early displayed itself in a fondness for heraldic devices, and traces of this taste are still seen in the singular sculptured animals common in what is called the Norman style of architecture, gryphons and dragons, lions and unicorns, many of which are now commonly used as crests, or made the supporters of heraldic escutcheons; as, for instance, the lions and unicorns which support the shield of England. Our armorial bearings, three lions *passant gardant* (that is, walking with the full face turned towards the spectator) originated, it is supposed, with William the Conqueror, who bore on a shield *gules*, two lions *passant gardant*, *or*. The third lion was added by Henry the Second, on his marriage with Eleanor of Aquitaine, whose armorial bearings were *gules*, a lion *passant gardant*, *or*. Edward the Third was the first English monarch, who quartered the Arms of France with those of England, in token of certain claims to the throne of France, which he founded on

the rights of his mother Isabel, the daughter of Philippe le Bel; the motto 'Dieu et mon droit,' was assumed at the same time, with the same intention. It has been said that Edward was induced to quarter the Fleurs de lis with the lions, by the advice of Jacob von Artevelde, the famous brewer of Ghent, with whom Edward desired to enter into an alliance against France; but the burghers of Ghent were bound by many solemn oaths and treaties not to make war upon the 'Lilies,'—the standard of France being used, as was frequently the custom, to designate the nation,—and Artevelde hoped to evade the guilt of perjury, by inducing Edward to quarter the arms of France with his own, that the citizens might still call themselves the adherents of the 'Lilies;'—this story however, is of doubtful origin. The Fleurs de lis, continued to form part of the English arms, until the beginning of the present century, when they were expunged altogether.

The accession of the house of Hanover to the throne was marked, at the same time, 1801, by the assumption of a small shield, bearing the Arms of Hanover, superimposed upon the centre of the escutcheon, as the accession of James of Scotland had been by the lion *rampant gules* in the second quarter. The harp in the third, is the emblem of Ireland, and was adopted in token of our union with that country.* There is, however, a difference between the Arms of Great Britain, as borne in England and Scotland. In England the three lions *passant*, occupy the first and fourth, which are the most honourable quarters; the lion *rampant*, the second; and the harp the third. In Scotland this order is reversed, the

* George I. and George II. bore the Arms of Hanover in the fourth quarter, England and Scotland *impaled* in the first, France in the second and Ireland in the third.

lion rampant being quartered in the first and fourth; the three lions in the second; and the harp in the third. The last change in our escutcheon occurred when Queen Victoria came to the throne, at which time the shield of Hanover was removed, that kingdom being separated from England, by virtue of the Salique law, which forbids the crown to fall from the lance to the distaff.

The escutcheon of Hanover was superimposed in the *centre* of the coat-of-arms, instead of being made, as in the case of James Stuart, an integral part of the shield, to mark the fact that the Hanoverian line succeeded to the English throne by election, rather than by hereditary right. William the Third bore his Arms, in the same manner, on a small shield in the centre.

The conqueror of a country, on the other hand, places his Arms *instead* of those of the conquered country; so, Count Bartolo, when he conquered Aragon, pulled down the Arms of that kingdom, (*ar*, a Cross *gu*, cantoned with four Moors' heads, *proper*) and erected his own, "*Or*, four pallets *gu*." When his successor, James, conquered Minorca and Majorca, he first erected his own standard charged with pallets, but afterwards, giving these islands to his son, he placed over the pallet a *bendlet*, the distinction of a younger son; and, another James of Arragon, who conquered Sardinia, gave there the old ensign of Arragon, with these words,

"*Tropæa Regni Arragonum.*"

It was by a most impolitic assumption of the arms of England, that Mary Stuart first intimated a claim to the English throne, an insult justly wounding to the feelings of Elizabeth, and which was afterwards so cruelly avenged. The ill-advised directors of Mary's councils caused

the royal Arms of England and France to be engraved on her seals and plate, embroidered on her tapestry, and emblazoned on her carriages, and on occasion of a grand display made at a Tournament, held on the 6th of July, 1559, Mary was borne to her place in the royal balcony, on a sort of triumphal car, emblazoned with the royal escutcheon of England and Scotland, explained by a Latin distich, of which Strype has given the following version :

“ The Arms of Mary, Queen, Dolphiness of France,
The noblest lady in earth for till advance ;
Of Scotland Queen, of England also,
Of Ireland also—God hath provided so.”

The car was preceded by the two heralds of the King Dauphin, both Scots, apparelled with the Arms of England and Scotland, and both crying in a high voice, “ Place, place, pour la reine d’Angleterre.”*

The different devices, borne upon the shields and standards of nations and individuals, were as familiar to the writers of the olden times, as proper names are to us at present ; and they alone were frequently employed as adequate marks of distinction, the name being omitted as superfluous.

Godfrey de Paris, in relating the circumstances of a war between the French and Flemings, indicates the latter nation by the term ‘ Black Lion,’ and the former by the ‘ Fleurs-de-lis.’

‘ Au noir Lyon la fleur-de-lis
Prist la terre de ça le Lys,
Et déserta de tous poins.’

(‘ From the Black Lion the Fleur-de-lis
Took the country beyond the Lys, (the river Lys)
And drove out the owners from all points.’)

* Life of Mary Stuart, by Agnes Strickland.

The French biographer of Bertrand du Guesclin, the famous Breton hero, who lived in the time of Edward the Third, declares that men 'devoyent bien honorer la noble Fleur de lis, plus qu'ils ne faisaient le félon liépard;' the Fleur de lis meaning, of course, the French and the 'liépard,' or leopard, the English, nation; for the lion, *passant gardant*, now commonly known as the 'Lion of England,' is termed by French heralds 'lion leopardé;' and for this reason our armorial bearings are frequently described by old French writers as leopards.

Tasso, in the 'Gerusalemme,' designates the French by the term '*gigli d'oro*,' (golden lilies), and Dante by that of '*fioraliso*.' It is even said that the people themselves were commonly called 'Liliati,' or 'Liliarts,' and the kingdom 'Lilium,' in the time of Philippe le Bel, Charles VIII. and Louis XII. The 'winged lion' is synonymous with the Republic of Venice; the 'eagle' with the Roman Empire, the 'double-headed eagle' with Austria. Similar examples might be multiplied indefinitely, and not restricted to royal and national ensigns, more or less familiar to every one who reads history, but extended to families of lower grade, whose devices are less generally known and recognised.

Dante, in his noble poem the 'Divina Commedia,' constantly describes persons by their armorial bearings, a method which, to those unacquainted with Heraldry, would be quite unintelligible, were it not for the assistance of the notes appended by various commentators. In Canto xv. of the Inferno, no less than four persons are so described: and in Canto xvii., speaking of the punishment of the covetous, he depicts the miserable usurers as sitting chained to the fiery sand, each bearing the device of his family upon his breast—a badge of that nobility which

he had so foully debased and dishonoured. The idea of thus exposing them to the recognition of all beholders, may have been suggested by the punishment said to have been inflicted upon one of the Knights in the service of the Count de St. Pol, for a somewhat similar crime.

When Constantinople was taken by the Latins, A.D. 1204, the conquering army bound themselves, under pain of death and excommunication, to deliver up all the plunder into one common stock. A Knight in the service of St. Pol having violated these engagements, was hanged with his knightly coat-of-arms suspended round his neck, and thus consigned to eternal infamy, every one who passed being able to recognise his name and family.*

Many witticisms and popular sayings, both laudatory and otherwise, have been founded upon the armorial bearings of families or countries. The favourite name given to Frenchmen by our sailors during the last war was 'Johnny Crapaud,' perhaps from the fact, then made a subject of reproach, that frogs form a favourite French dish. Crapaud, however, is the French for toad, and it is singular that a very similar epithet, Crapaud Franchos, was applied to the French by the Flemings some centuries before, in allusion to the idea then entertained, that the Arms of France had been originally toads.

The novels of Sir Walter Scott, which present so true and vivid a picture of mediæval customs and manners, are rich in heraldic allusions, and those who have read them will more easily form an idea of the high estimation in which that science was held in former days.

William de la Marck, whose *soubriquet*, the 'wild boar of Ardennes,' is familiar to every one who has read 'Quentin Durward,' is described as bearing a wild boar on his escutcheon. The mock herald sent by him to

* Gibbon's *Decline and Fall*, ch. lx.

Charles of Burgundy was immediately detected by the Duke, from the false emblazoning of his herald's tabard; and his ignorance of the ordinary rules of blazonry seems to have proved him not merely an impostor, but a person of low birth and unknighly breeding.

After the assassination of the Duke of Orleans, by him of Burgundy, during the sanguinary dissensions between those houses which marked the turbulent minority of Charles VI., the expression '*le baton nouveau est plané*,' became a common saying among the French populace, in speaking of that event. Without reference to Heraldry, however, the expression is perfectly unintelligible, as it contains an allusion to the armorial bearings of Orleans and Burgundy. The former bore for his badge a *knotted stick* (*baton nouveau*) and Burgundy, in token of hatred and defiance, assumed a *plane* as his device. Hence, when Orleans was slain, arose the saying, that '*the knotted stick was planed*.'

The private history of noble families is often as it were mirrored on their coat-of-arms, while the peculiar events, which consecrated their first adoption, are in some cases fraught with such memories of devotion, loyalty, and courage, as invest the science of Heraldry with a new and thrilling interest.

The heraldic student must by no means rest content with mastering the technical names and terms, which form little more than the alphabet of the science; the symbolic intention of each particular charge or quartering must, if possible, be ascertained, and the meaning of each emblem understood, as well as the circumstances which led to their adoption into any particular escutcheon.

The old Scotch family of Douglas, for example, bear on an *argent* (silver) shield, a heart *gules* (crimson), surmounted by a crown *or* (gold). These Arms are a

memorial of the fact that, in the year 1328, an ancestor of the house of Douglas performed a pilgrimage to the Holy Land, carrying with him the heart of Robert Bruce, King of Scotland. During the vicissitudes of his changeful career, the Bruce had vowed to visit the Holy Shrine, if ever his kingdom were sufficiently tranquil to allow of his leaving it for so long a time. Death however surprised him, before he had been able to accomplish his vow; and he therefore, according to the custom of those times, desired that his heart at least might be conveyed to that holy place by his best beloved and most trusty servant.

The motto of the Courtenays, a noble Devonshire family, contains a touching allusion to the misfortunes of their race, three of whom filled the imperial throne of Constantinople during the time that that city was in the possession of the Latins, after the siege of 1204.* They were at length expelled by the Greeks, and Baldwin, the last of the three, wandered from court to court throughout Europe, vainly seeking aid to replace him on his throne.

One branch of the imperial Courtenays settled in England about the time of Henry II., and their descendants were numbered amongst the chief Barons of the realm. Three Earls of Courtenay perished on the scaffold, during the wars of the Roses; but the family was restored to favour by Henry VII.; and the Marquis of Exeter, son of one of the Devonshire Courtenays, became first the favourite, and subsequently the victim, of the fickle tyrant Henry VIII. He perished on the scaffold; his son, Edward, after being long a prisoner in the Tower, ended his days in exile at Padua, and the family estates passed into other hands.

The Peerage has recently been restored to a younger

* Gibbon, ch. lxi.

branch of the Courtenays, lineal descendants of Hugh, first Earl of Courtenay, and the melancholy motto, which they still retain,

‘Ubi lapsus ! quid feci !’

(‘Whither have I fallen ! what have I done !’)

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assumed probably when they were deprived by Edward IV. of the earldom of Devonshire, on account of their devotion to the house of Lancaster, is touchingly expressive of their innocence and misfortunes.

The armorial bearings of the house of Lorraine are a shield *or*, with a bend *gules*, that is, a crimson band drawn diagonally across the shield, and intended to represent a belt or scarf, such as Knights frequently wore across their shoulders upon their armour. The *bend* on shields is sometimes *uncharged*, that is, without any device, sometimes *charged*. In that of Lorraine, the bend is charged with three *allerions*, a bird common in Heraldry, and intended to represent an eagle without beak or feet. Bailey derives the word from ‘*alatus*,’ perfect in wings only.

These bearings are said by the old Loherain chroniclers to have been assumed in remembrance of a gallant action performed by one of the ancestors of that noble house, at the time of the Crusades. One day, during the siege of the Holy City, the legate, Adhémar de Monteil, who, though an ecclesiastic, was one of the leaders of the expedition, received some important intelligence which he wished to communicate immediately to Bohemond of Antioch, but was greatly at a loss for the means of transcribing it on the parchment which he held. ‘Have patience, my lord bishop,’ exclaimed the Loherain, ‘neither pen nor ink shall long be wanting,’ and seizing his bow, a weapon in the use of which he was so well

skilled, that few archers could compete with him, he drew it, and sent forth his shaft with aim so true and powerful, that he transfix'd *three* eagles hovering above his head, and having drawn a feather from the wing of one, 'Here, holy father, is a pen,' said he; then, making a slight incision in his flesh with the point of his poniard he, with chivalric courtesy and devotion, offered his blood to supply the place of ink. From that time forth the house of Lorraine bore, on a bend *gules*, three allerions *azure*.

I cannot resist the temptation of selecting one more from the numberless anecdotes and legends, both historical and romantic, which are connected with Heraldry and armorial devices. The family of Montmorency originally bore on a shield *or*, a Cross *argent*, quartering four allerions *azure*, but these Arms were changed by Philip Augustus, even on the field of battle, after the victory of Bouvines. Mathieu de Montmorency, who had there performed prodigies of valour, with his own hand captured twelve banners, which he presented to the king. The blood was flowing from his honourable wounds, and Philip Augustus, dipping his finger in the crimson stream, traced with it a Cross, instead of the silver Cross, upon his shield, which, being placed upon a field of gold, was contrary to the rules of Heraldry, *metal* upon *metal* being considered 'foul and false' blazonry. The monarch at the same time exclaimed, 'Oh, valiant man, I will that from henceforth you bear upon your shield, instead of the Cross *argent*, a Cross *gules*, and that you quarter twelve allerions (already described as eagles *unarmed*, that is, without beak or claws) on your escutcheon, four in each quarter, instead of one, as at present.'*

In some cases the armorial bearings are determined by

* Holinshed's Chronicle, p. 358.

the name of the family: the Godolphins of Cornwall, for instance, bear a white eagle, that bird being in the ancient Cornish dialect called godolphin; and the Botelers, another old Cornish family, have three toads, the old French for a toad being bote.

John Lion, Chancellor of Scotland in 1280, was, as Holinshed informs us, "slaine by James Lyndesay, Earl of Crawford. This John Lion had grown into such high favour with King Robert, that he gave him his daughter, the Ladie Elizabeth, in marriage, with diverse possessions in lands, called Glemmis. From him the surname of *Lion* descended to his family, and in remembrance of his royal alliance they bore in their Arms, the 'lion and lillyes' with the tresse, in form and fashion as the King of Scotland beareth hys, save that theyr lions are placed on a black field."

Such anecdotes as the above sufficiently prove that Heraldry is far from being a barren science of names and technicalities, as even these last are full of interest when rightly understood; but centuries have elapsed since any, save heralds and antiquarians, considered them worthy of time or study. The first decline of Heraldry may be traced to that unhappy period when laws and religion were alike subverted for a time, and Charles the First, of blessed memory, expired on the scaffold, erected for him at the bidding of the tyrant Cromwell. During the Commonwealth, when Cromwell held the reins of government, every link of hereditary nobility was broken or spurned, and the noblest of our aristocracy, those who could not stoop to pay allegiance to the murderer of their king, fled for refuge to the Continent. They returned indeed with Charles II., but the Restoration was unhappily too partial in many points of deeper and more vital importance, while the Revolution, which

so rapidly followed, did but hurry on the decline of everything that had been dear to Englishmen in former days.

Old Dugdale, who wrote in the end of the 17th century, feelingly deplotes the neglect into which heraldic science had already fallen, and the ignorance, even of men who professed to be adepts. Gentlemen having frequently employed common painters to depict and marshal (or arrange) their Arms, the differences proper to be observed between younger sons and their descendants had been, even in his time, too frequently disregarded. 'Which extravagant practice,' he continues, 'hath occasioned such confusion therein, that this laudable usage in bearing of Arms, on which our forefathers did set an high esteem, is now overmuch slighted and almost grown contemptible.' The enthusiastic Garter king-at-arms, continuing his animadversions on the abuse of armorial bearings, and the consequences to be apprehended, adds, 'I find that in the reign of Queen Elizabeth, there were some unjustifiable practices of this kind; but in this last age, through the liberty taken by divers mechanicks, since the commencement of the late unparalleled rebellion, the disorder herein is so far spread, as, if great care be not speedily taken, such a confusion must inevitably follow, that *the true use of Arms will be utterly forgot*, most people, though of never so mean extraction, if they obtain a little wealth, intruding themselves into these marks of honour, and usurping what doth justly belong to others, especially if their name do sound anything like that of a gentleman.'

Such, in fact, has proved to be the case: and although it is true that crests and emblazoned shields are not now required upon the field of battle, as they were in times when every soldier was so encased in massive armour,

that not the face only, but even the person was partly disguised; still, as distinctions of family, as marks of honour, and especially as memorials of the past, they can never become obsolete or uninteresting; and if the obscure technical terms which make the science of Héraldry, to ordinary minds, an unmeaning and lifeless inanity, can be shown to be replete with symbolic meaning, to have power to revive the past, to consecrate the future, and ennoble the present, by stirring memories, high aspirations, and worthy deeds, Heraldry may even now be restored to favour, together with other valuable remnants of the long-neglected symbolism of mediæval Europe.

CHAPTER II.

ANCIENT ENSIGNS.

‘Nec frustra signorum obitus speculamur et ortus.’—*Virgil*.

‘Armes are tokens or resemblances signifying some act or quality of the bearer. These signes called Armes are nothing else but demonstrations and testimonies of nobility, and of worthy, prowessful exploits performed in martial services, especially if they be ancient and bestowed by a noble and renowned prince; and this is according to their use in the time of Alexander the Great, and since until of later times.’—*Guillim's Display of Heraldry*.

THE existence of Heraldry as a science dates from about the period of the first Crusade, but ensigns and emblems were used as national devices, and conferred as marks of honourable distinction and badges of merit, from the very earliest times, and became so common amongst all people, that nearly every nation of antiquity has, in turn, been cited as the originator of armorial bearings.

Still there is a wide and marked difference between such simple badges or emblems, and the scientific arrangement of them, properly called Heraldry, although the same spirit doubtless reigned in all, and prompted their adoption. Banners and standards were necessary to distinguish one nation from another on the field of battle, and served further to mark the person of the leader, and afford a rallying point to his scattered troops in the moment of victory, or of defeat. Each warrior

selected the symbol that best pleased him, and his device generally either bore witness to his heroic virtues, his power and sovereignty, or was made the memorial of former victories. One chief might choose for his device a sphinx, another a dragon, another a lion, to symbolise his own undaunted courage, or a serpent, the recognised emblem of prudence. All nations had their banners, and every leader his peculiar ensign, and form and colour were made the chief grounds of distinction then, as now; the form of the image with which the shield was *charged* or painted, and the colour of the image itself, and of the field on which such figures were depicted or emblazoned.

Until national and individual badges became hereditary, it was impossible that Heraldry could be formed into a science, yet there is too much that is interesting connected with the earliest national standards to admit of their being passed over in silence. It is believed by some writers that each of the Jewish tribes had its own particular sign, derived from the blessing pronounced by Jacob, on his death-bed, on the twelve patriarchs, and that each emblem was displayed upon a flag corresponding in colour with that one of the twelve precious stones on the high-priest's breast-plate, on which the name of the tribe was engraven.*

It appears from the second chapter in the Book of Numbers, that the children of Israel were commanded to pitch their tents in four companies, of three tribes each, every man 'by his own standard, with the ensign of their father's house.'† The four standards were those of Judah, Reuben, Ephraim, and Dan, and some Jewish writers have been very precise in defining the exact

* Exod. xxxix. 7—21.

† Numbers, ii. 2.

figure and colour of each particular ensign, as well as of the four principal standards round which clustered the tents of each company. In the old church at Totness there is a curious stone pulpit divided into compartments, and in the centre of each visible compartment (many of them are unhappily concealed by boarded pews, &c.) is a small shield, bearing a painted device, the emblem of one of the Jewish tribes: a stag or hind for Naphtali, a serpent for Dan, the lion for Judah, a well with a green vine running over it, intended, I imagine, for Joseph, an ass for Issachar, and so on; the emblems on these shields are probably identical with those which the children of Israel are said to have carried on their ensigns.

Profane history contains many allusions to the banners or standards of ancient nations. The royal flag of Persia was white, and in the time of Cyrus it bore, according to Xenophon, an eagle of gold; it was fixed upon a chariot, and thus conveyed to the field of battle, reminding one of the heavy carocchio of the middle ages, on which the standard of the Italian republics was usually displayed on solemn occasions.

The sacred animals of the Egyptians appear to have been frequently used as ensigns; their leaders were accustomed in battle to elevate, on the point of a spear, the image of a crocodile, an ibis, or some other equally revered emblem, and the valour of the troops thus received an additional stimulus, as it would have been not shameful only, but impious, to allow ensigns so dear and precious to fall into the enemy's hands. That the Greeks and Romans employed emblems to distinguish their chiefs, is sufficiently attested by all their ancient poets and historians.

The favourite symbol of the Athenians was an owl,

that bird being sacred to Minerva, or an olive-tree, in memory of the dispute between that goddess and Neptune. Both divinities were anxious to found a city on the same spot, and Jove decreed that the privilege should be granted to whichever would bestow the most useful gift upon the future inhabitants. Neptune struck the earth with his spear, and a war-horse splendidly caparisoned sprang snorting from the ground; the gentler goddess of wisdom produced an olive-tree, and Jove immediately decided in her favour; a beautiful allegory shadowing forth the superiority of the arts of peace over the more dazzling attributes of war, and well worthy of the refined and intellectual city of Athens. The standard of Corinth was a winged horse, in consequence of the tradition connecting the fountain called Pirene, near their city, with Pegasus, the fiery winged steed of Apollo and the Muses. Æschylus, in enumerating the six chiefs who, headed by Polynices, set themselves in battle array against Thebes, whence he had been wrongfully driven by his brother Eteocles, describes particularly the device by which each was distinguished. One, Tydeus, had on his shield a representation of the heavens, with the moon, 'the eye of night,' surrounded by shining stars; perhaps in allusion to Polynices himself, and the warriors who accompanied him. Another had a naked figure, carrying a lighted torch, with the motto, 'I shall consume the city;' and Polynices himself exhibited the figure of a woman, guiding, and at the same time restraining, the impetuosity of a warrior in full armour; round both was inscribed, 'I am Justice, I guide this man, and shall restore him to his country, and the inheritance of his fathers.'

Alexander the Great is said to have conferred upon those chiefs and soldiers, who distinguished themselves

bravely in the field, certain devices or emblems, which were universally regarded as marks of honourable distinction. In the first book of the Maccabees, chap. x. 89, we read that Alexander, the son of Antiochus Epiphanes, sent to Jonathan 'a buckle of gold, as the use is to be given to such as are of the king's blood;' the buckle, or '*fermaille*,' is still one of our armorial bearings, a mark of honour and confidence.

The Roman legions* are said to have had four principal ensigns, but Marius, during the Cimbrian war, annulled three,† retaining only the eagle, which had always been counted the most honourable. Each legion had still its private particular emblem, carved either in wood or silver, but the eagle, which took precedence of all, was gold. The Roman ensigns were regarded with peculiar veneration, and deposited during a peace in the temple of Saturn, where the public treasure was also preserved. In time of war they encircled the prætorium, giving to that spot so much sacredness and security, that prisoners of war, booty, and private property in general, were there preserved. Indeed 'the Roman bird,' as the eagle is sometimes called, was honoured by the legions as a divinity. Tacitus calls the standards "*Romanas aves, propria legionum numina*," and in the camp a small temple of clay seems to have been sometimes erected, in which the eagles were placed, and where, according to some writers, they even received the adoration of the soldiers.‡

It was believed also, that when victory was about to declare itself for the Romans, their ensigns inclined

* Their earliest ensign was a handful of hay upon a pole.

† The wolf, the horse, and the boar.

‡ Creuser, *Archæologia*, v. ii. p. 377.

themselves towards the enemy, while those of the defeated army on the contrary rose and fell in continual agitation, as if conscious of their approaching disgrace.

The standard, or some device fitted for a standard, was frequently presented as a mark of favour to any troop, or captain, who had deserved to be honourably distinguished. Augustus Cæsar rewarded Agrippa for the great naval victory he had gained in Sicily, by presenting him with a flag of pale blue, intended to represent the colour of the sea. After the African war, Cæsar gave the 5th legion an elephant for their ensign.

There was a special meaning, although not always the same then as now, in the colour of the shield or standard. White was the most honourable: it was worn by judges amongst the Greeks, and by Roman magistrates, and candidates for any public office were so called from their white robes. Purple, or violet, was always the colour of royalty or divinity: the robes of the Jewish priests were of blue, purple, and scarlet. In the time of the Roman Empire, none save the emperors were allowed to wear purple; and at a later period, the children born to a reigning emperor were surnamed *porphyrogeniti*, born in the purple. Red signified war, and a flag of that colour displayed on the capitol was a signal for the soldiers to assemble. A blue flag was sometimes used to give warning of the approach of danger; and Livy mentions that when Rome was surprised by the Gauls, both colours were displayed, summoning all good citizens immediately to assemble, the foot-soldiers under the crimson, the horsemen under the blue standard.

Tamerlane is said to have understood something of the language of colours, or flags; and when he besieged a city, he, on the first day, displayed a white flag, in token

22 SELF-DEVOTION OF THE AQUILIFER OR EAGLE-BEARER.

that mercy might be obtained if sought in time : on the second day, a red flag warned the inhabitants of the danger of persisting in their defence : and on the third, a black flag announced that the time of mercy was past, and the city devoted to destruction.

The Roman ensigns were always confided to the keeping of the most valiant ; and instances are recorded of the dying standard-bearer—Aquilifer, or Signifer, he was called—not only defending his eagle to the last, but, when wounded to death, spending his last breath in burying the precious ensign, so that at least it might not fall into the hands of the enemy. Creuzer ('Archæologia') alludes to an account, preserved by Silius Italicus, of an aquilifer named Brutus, who, after the battle of Thrasymene, thus buried his eagle in the ground ; and he is disposed to account in a similar manner for a gilded eagle recently found near the castle of Wurzburg, and now in the possession of Graf von Erbach.

The honour of bearing the golden eagle belonged to the first centurion of the first legion, and brought with it other privileges and dignities. He became a member of the equestrian order, and had a place in the council of war. The loss of the eagle, however unavoidable, however long and bravely it might have been defended, was visited with a disgraceful punishment ; but if the slightest suspicion of cowardice attached itself to the unfortunate centurion, he was punished with death. So precious indeed were those ensigns held, that it was no uncommon thing for a general, when defeat seemed impending, to snatch the eagle from the standard-bearer, and fling it far away into the midst of the enemy, and this expedient was rarely found unsuccessful.

Sylla, at Orchomenos, when his soldiers were just

ready to turn their backs upon their assailants, sprang from his horse, and seizing an ensign, threw it into the midst of the enemy, exclaiming, 'Rather would I die myself in the attempt to redeem it, than live to be a witness of your disgrace!'

On another occasion, when Cæsar, burning to revive the courage of the scattered troops, vainly snatched his eagles one after another from the hands of the centurions, and threw them into the midst of the enemy, his passionate exclamation, 'Even their ensigns they abandon,' proved both the utter hopelessness of the conflict, and the intense regard and reverence with which they were usually treated. To recover any lost standards was accounted a most honourable action, and medals were even struck to commemorate the happy event. The surname of Germanicus, bestowed upon the adopted son of Tiberius Cæsar, the husband of Agrippina, was intended rather to commemorate his recovery of the three eagles lost by Varus, than any of his other victories over the Germans; and when the Parthians after a long war desired to conciliate the friendship of the Romans, they first restored to them all the eagles, which, through the ill-fortune of Crassus and Mark Antony, had fallen into their hands.

Arms and ensigns were then, and have always been considered the most glorious and sacred trophies of victory. We read in Holy Scripture * that the sword of Goliath was preserved by Ahimelech the priest of Nob, and flags taken from the enemy are constantly suspended in Christian chapels and churches. The armour of Saul was deposited by the Philistines in the temple of Ash-taroath, and the capitol at Rome was adorned with collars, bracelets, and bucklers, taken from the enemy. Arminius,

* 1 Samuel, xxi.

that famous German warrior who captured the eagles of Varus, stirred up his countrymen to new courage, by reminding them that these eagles were still preserved in the darkest recesses of the sacred wood dedicated to the gods of their country.

Since even amongst Pagans the national standard, and banners taken in war were held so peculiarly sacred, in Christians, who in victory or defeat recognise more immediately the hand of their God—the God of battles—this feeling naturally deepened and increased, and many miraculous histories are related of certain Christian standards, and the first adoption of any particular device, as in the case of the Labarum of Constantine, the Lilies of France, and many others. The Labarum is perhaps the first with which any Christian tradition is connected, namely, that of the miraculous appearance in the sky which confirmed the faith of Constantine. This famous standard was a kind of Cross, formed by a short transverse bar of wood, fixed near the extremity of the lance. On the point of the lance was a golden



crown sparkling with gems, and in its centre the sacred monogram, with the addition sometimes of the Greek letters A and Ω, also emblematic of our Blessed Lord. Attached to the traverse was a purple banner of moderate size, square, and described by some writers as fixed, by others as floating. It was adorned, like the crown, with precious stones, and surrounded by a rich border of gold embroidery. The Roman eagle was replaced by the Cross, accompanied sometimes by other emblems of our Saviour. The space between the crown and the cross-beam, from which the banner depended, was usually filled with busts of the emperor and of his children, instead of the former warlike deities.

Many similar traditions are recorded in connection with the national ensigns both of our own and other countries. The flag of S. George, so popular in England, is hallowed by the tradition of miraculous assistance rendered by that saint to the arms of the Christians under Godfrey de Bouillon, at the time of the first Crusade. Richard Cœur de Lion placed himself and his kingdom under the protection of S. George, and from that day forth the cry of 'S. George for merry England!' has resounded through many a tented field in tourney and in fight, both in the Eastern and Western hemispheres. The 'George,' as it is called, a figure of S. George with the vanquished dragon under his feet, in allusion to the legendary history of that saint, is the noblest ornament of the magnificent collar of the Garter, to which we shall have occasion to refer hereafter, when noticing the different Orders of knighthood. The war-cry of Spain, *Santiago*, is also derived from the assistance said to have been rendered by S. James (in the Spanish, S. Iago) to a Christian king of that country in a battle against the Moors. The banner of Pisa, a Cross on a crimson field, was thought to have been brought from Heaven by S. Michael the Archangel, and by him delivered to S. Ephesus, or Efeso, the patron-saint of that city. Efeso was a Roman officer in the service of Diocletian, in whose reign the Christians were exposed to the most barbarous persecutions, and it fell to his lot to see the emperor's cruel edicts enforced against the Christians in the island of Sardinia. On his way thither, he was warned in a dream not to persecute the servants of the Lord, and he, and his friend Potito, having embraced Christianity, turned their arms against the heathen, and were encouraged to greater efforts by the gift of a standard bestowed upon them by S. Michael. The heathens long sought to take

Efeso, but without success ; he was once captured, and even cast into a furnace of fire, but escaped uninjured, while the executioners and soldiers were consumed in the flames. At length however, both Efeso and Potito suffered martyrdom, and were buried in the island of Sardinia ; but when that island was conquered by Pisa in the eleventh century, the relics of the martyrs were conveyed thither in triumph, and interred in the duomo. The banner of S. Efeso was from thenceforth made the national ensign.

The story of the wonderful origin of the Fleur de lis of France will be given in a future chapter. The Oriflamme, or banner of S. Denis, had also its legendary history, and it is said by Raoul de Presles to have been first used in the time of Charlemagne, to whom it was sent by the Patriarch of Jerusalem, as an acknowledgment of the great services he had rendered to Christianity, by which indeed he had earned for himself the character and title of 'Souverain protecteur et défenseur de l'Eglise.' The following account of the Oriflamme is extracted from an old English chronicle, known by the name of 'Fabyan's Chronicle.'

'In a monastery of France, called y^e monastery of seynt Bartholomewe, there was somtyme kept a clothe of redde sylke, which was named the Aurisflambe, and borne for a banner in the felde, agayne the barbaris or hethen people, by virtue whereof the frenche Prynces wanne many victoryes, but after when this precyous relyke or Aurisflambe was borne agayne Cristen Prynces, the virtue thereof seasyd, and lastly was lost, but yet the lyke thereof is kept at Saint Denys, and had in great reverence of the Byshoppes and Abbottes of the same place.'

Fauchet further relates that 'cet Estendard d'Ori-

flamble avoit de Hierusalem estí envoyé à Charlemagne par le Patriarche comme l'Estendard ou bannière du Saint Sepulchre.'

Whatever may have been its origin, there can be no doubt that it was long deeply revered by the French, and very singular virtues were sometimes attributed to it. One author asserts that all 'mescreans' (or infidels) were blinded by merely looking on it; another, our old friend Froissart, says that it was displayed at the battle of Rosbecq, fought in the reign of Charles the Sixth, and no sooner was it unfurled than the fog, which had obscured the heavens during the whole morning, cleared away, and the sun appearing, shone 'on the French alone.' The aspect of the Oriflamme had power, if poets and romance writers may be credited, to chase not *mists* only, but soldiers and valiant men.

'So great the virtue bestowed on it,
That often those who behold it
Fly, without once looking back;'

and in the famous 'Roman de Garin,' the Saracens are represented as saying,

'Viez-vous (voyez-vous) ci l'enseigne St. Denis ?
Se's attendons (si nous l'attendons) tuit (tous) sommes mors et pris.'

This banner is described by Raoul de Presles as "un glaive tout doré ou est atachié une banière vermeille;" and Guillaume Guisart speaks of it as a

'banière vermeille
Que le gent l'Oriflamme apèle.'

The raising of this standard, which, in time of peace, was always kept in the Abbey of S. Denis, was a very solemn and imposing ceremony.

‘ The King, surrounded by a numerous Court, and his most illustrious warriors, was received at the entrance of the cloisters by a procession of clergy, robed in their most splendid vestments. He advanced through the choir to the mingling sounds of warlike and religious music ; and, having laid aside his scarf and belt, knelt with discrowned head before the Altar, to make his prayers and offerings. Then the banner of the Oriflamme, wrapped in linen cloths and separated from the lance, was brought in ; the king and his nobles joined in the celebration of mass ; the banner was laid on the Altar, whence the King took it with his own hands, and gave it to the cavalier appointed to bear the precious ensign, giving him, at the same time, the kiss of peace. The Porte-Oriflamme confessed, received the Holy Communion, took a solemn oath to preserve the Oriflamme carefully, placed the banner round his neck, and then the barons and nobles were summoned to kiss the precious ensign, “ *comme reliques et choses dignes.*” ’* The Oriflamme appears, however, to have superseded an earlier ensign, the ‘ *Chape de S. Martin*,’ a blue banner, which it was the privilege of the Counts of Anjou to bear in battle. It was present on the field of Narbonne, when Charlemagne vanquished the Saracens, and was conveyed to the field by twelve monks, being enclosed in a shrine, and resting upon cushions of purple velvet, embroidered in gold by the Princesses Emma and Rosamond. On this occasion it was confided to the care of Dudon de Lys, and a hundred chosen warriors.

Frequent allusions are made in old sagas and chronicles to the standards under which the Saxon and Danish hosts invaded England. The Saxons bore a white horse,

* *Rey. Hist. du Drapaud*, vol. i. ch. viii.

still preserved in the royal shield of the House of Hanover: the Danes a raven of necromantic power. This standard was termed, not unfitly, *Landeyda*, 'the desolation of the country,' and miraculous were the powers attributed to it. Its device, the fatal raven, the bird consecrated to Odin, the Danish god of war, was said to have been woven and embroidered in one noon-tide by the daughters of Regner Lodbrok, son of Sigurd, that dauntless warrior who, like an Indian chief, chaunted his death-song, the *Krakamal*, while being stung to death in a horrible pit filled with vipers and deadly serpents. This raven possessed the magic gift of interpreting the future: if the Danish arms were destined to defeat, he hung his head and drooped his wings; if victory was to attend them, he stood erect and soaring, as if inviting the warriors to follow.

It was under the *Landeyda* that Harfager, and Tosti the brother of Harold, attacked the army of the latter in the north of England, just before the fatal battle of Hastings, but Harfager must surely have neglected in that instance to consult his wondrous standard, for he was signally defeated, and his men fled in so great dismay, that more were drowned in crossing the Humber than were slain on the field.

The reverence in which both Saxons and Normans held their consecrated banners is well seen in the accounts that have been handed down to us of the battle of Hastings, which gave to William of Normandy the sovereignty of England. Harold had planted his standard on a mound or heap of stones, in the most conspicuous part of the field. The soldiers of William were encouraged to anticipate success by the consecrated gonfalon which floated above the forest of Norman spears, and had been presented to William by the Pope, as a token

of the Church's favour. The gonfanon was a kind of pennon of purple silk, divided at the end, like the banner attached to the small Cross, called the Cross of the Resurrection. When Harold was wounded by a Norman arrow, which pierced him in the eye, he was borne in agony to the foot of the standard. The English rallied round him, and the Normans made desperate efforts to reach that sanctuary. Robert Fitzernest fell in a gallant attempt to seize the banner. William, who burned for a personal encounter with Harold, was nearly struck from his horse by one of the Saxons who defended him. Inspired by this success, the men of Kent, and some portion of the Saxon army, drove back the Norman soldiers, but Harold was unable to lead them, and they were soon overpowered by the intrepid daring of William and his barons. The English standard was cast down from its high place, and the gonfanon planted in its stead; and while the troops of Harold, scattered over the field, resisted as long as the power of resistance remained in them, William had his pavilion erected beside the gonfanon, and passed that first night amidst the heaps of dead and dying.

On that same spot, in after years, was raised the Abbey of Battle—the high Altar marked the spot where the sacred gonfanon had replaced the English banner, and prayers were long there offered for the souls of the mighty slain; but all has now disappeared, and a few stones, recently uncovered, alone show the site of the choir, and of the high Altar.

The standards of S. Cuthbert, S. Edmund the Martyr, and S. Edward the Confessor, were all deeply revered by our forefathers, and consecrated by many holy traditions, which retained their influence over the minds of the people long after the Norman leopards had replaced

the Cross borne by Edward the Confessor; and even when the chivalric martyr, S. George, had superseded S. Edward in the high office of patron-saint of England: but these must be noticed in a subsequent chapter.



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CHAPTER III.



STANDARDS, BANNERS, GUIDONS, &c.

' Per damna, per cædes, ab ipso
Ducit opes animumque ferro.'—HORACE.

' Là ont maint riche garnement
Brodé sur cendèans et samis.
Maint beau penon en lance mis,
Maint banière disployé.'

Siege of Kærloverock.

THE term standard, properly speaking, belongs to a particular kind of flag, long, narrow at the point, which (except when belonging to princes of the blood royal) is divided, and contains crests, mottos, or other ornaments. It varies in length from eleven to four yards, according to the dignity of the bearer. Eleven yards was the length assigned to the standard of an emperor, or to that of a king when planted before his pavilion; but the royal standard, borne on a field of battle, was not more than nine yards in length. Every standard bore, in the first place, the national Arms, and next, those of the owner, whether prince or noble. An old manuscript, written before the union of England, Scotland, and Ireland, directs that, 'Every standard and guydhome shall have in the *chiefe* (that is, at the end nearest the staff), the Crosse of S. George.' It requires further, that it should be 'slitt at the ende, and conteyne the crest, or supporter,

with the poesy, motto, and device of the owner.* The same order would be observed in the present day, excepting only that the S. George's Cross would be replaced by the Union Jack, in which the Crosses of S. George, S. Andrew, and S. Patrick, are combined, upon an azure field, symbolising the union of the three nations. The Cross of S. George, *gules*, is placed upon those of S. Andrew and S. Patrick, the former being a *saltire argent*, the latter a *saltire gules*. In ancient times these Crosses were quartered separately.

The banner, on the other hand, is a square flag,* on which armorial bearings are painted or embroidered. The word 'banner,' in the old French *ban*, and recognisable in 'Banns,' signifies public; and its size, like that of the standard, was determined by the rank of the owner. The banner of an emperor was six feet square, that of a king five, and of every nobleman of lower degree three. The square flag, which is usually called the royal standard, is therefore, in fact, a banner, having the royal Arms emblazoned thereon, and such, probably, were the flags displayed by the early Saxon kings. Various are the devices said to have been painted on those banners. One old writer gravely asserts that Lucius, the first Christian king of Britain, who lived in the second century, assumed the holy Cross for his armorial bearings, and traces back the origin of the lion *rampant* of Scotland to a period 320 years earlier than the birth of Christ; adding, that the tressure of lilies was adopted in the days of Charlemagne, out of compliment to the French, by whose aid the Scottish lion was thenceforth to be defended, while the lilies, being symbols of 'libertie, religion, and innocence,' were intended to stir up the Scottish kings to the practice of similar virtues.

* See plate at page 45.

To return, however, to the Anglo-Saxon banners. Oswald, the second Christian King of Northumberland, fighting under the ensign of the Cross, is, indeed, said to have gained a victory over the Mercians, assisted by the West Britons, under their king, Cadwallader; but the Cross reared by Oswald was rather a symbol of faith and devotion, than a military ensign. Cadwalla, King of the Britons, having provoked Oswald to battle, 'Oswald,' says the chronicler, 'forbare the first day, and caused a Cross to be erected in the same place where he was encamped, in full hope that it should be an ensigne, or trophy, of his victorie, causing all his souldiers to make their prayers to God, that in time of such necessity it might please Him to succour them that worshipped Him.' It is said, further, 'that the Crosse being made, and the hole digged wherein it should be set, he tooke the Crosse in his own hands, and putting the foote thereof into that hole, so held it till his souldiers had filled up the hole and rammed it up, and then caused all the souldiers to kneele downe upon their knees, and make intercession to the true and living God for His assistance against the proud enimie, with whom they should fight in a just quarrel, for the preservation of their people and country.' The Northumbrians were victorious, and great virtues were ever afterwards attributed to that Cross, which Oswald and his soldiers regarded as their ensign of victory. A Cross afterwards became the device of the royal banner of S. Edward the Confessor, but we can hardly venture to refer its origin either to the Cross of Oswald, or the still more dubious story of Lucius.

- The seven kingdoms of the Heptarchy had each their own banner, although the devices that distinguished them must not be considered as having any affinity with regular 'armorial bearings.' That of Kent was the

original device of Hengist, a horse *argent* on a field *gules*. The old Saxons regarded a white horse with peculiar reverence, believing that if one were taken out of the woods, and harnessed to a sacred chariot, followed by a prince or priest, it would by its neighings reveal to them things to come. Cuthred, King of Wessex, bore a dragon on his banner. A dragon was also the device of the British king, Uther Pendragon, or Dragon's head, father of that King Arthur, of chivalric memory, who so bravely withstood the incursions of the Saxons. Three different devices are described as having been borne by Arthur. 'Two dragons,' *addorsed*, that is, back to back. 'Three crowns,' and '*vert*, a Cross *argent*,' having in the chief, or first quarter, a figure of the Blessed Virgin, with the Infant in her arms. 'Arthur,' says the chronicle, 'marching into Scotland to assist the king of that country against the Saxons, committed his whole armie into the tuition of Christ, and His mother the Virgin, whose Image, in steede of a badge, he bare in his shield continually from that day forward as diuerse heretofore have written.' This latter device is also said to have been carved on an 'escoccheon of stone,' standing over the first gate of entrance to Glastonbury Abbey, which was founded by that prince, and where he and his queen Guenever were interred.

It has sometimes been thought that the royal Saxon banner bore a dragon. Certain it is, that on the Bayeux tapestry a dragon, raised upon a pole, is constantly represented near a figure, which the words 'Hic Harold,' prove to be intended for Harold; yet Matthew of Westminster, in describing a battle fought in the time of Edward I. says, that 'the place of the king was *between* the dragon and the standard,' which seems to imply that

the standard, or banner, had some other device. The dragon was, perhaps, a kind of standard borne to indicate the presence of the king. Henry III. carried one at the battle of Lewes, fought against Simon Montfort, in 1264.

‘ Symoun com to the feld,
And put up his banere ;
The king schewed forth his scheld,
His dragon full austere.’

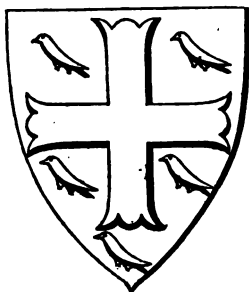
It was not, however, at that time restricted to the king, for Simon himself, in the same battle,

‘ Displaied his banere, lift up his dragoun.’

The English, at the battle of Crecy, carried a ‘ burning dragon, made of red silk, adorned and beaten with very broad and fair lilies of gold, and bordered about with gold and vermilion.’ This banner, perhaps, resembled that used by the Parthians and Dacians, which is described by Ammianus Marcellinus as, ‘ A dragon, formed of purple stuff, resplendent with gold and precious stones, fixed on a long pike, and so contrived, that, when held in a certain manner, with its mouth to the wind, the entire body became inflated, and stretched its sinuous length upon the air.’

The banners most revered by the English were those of S. George, S. Edward the Confessor, S. Edmund the Martyr, S. Cuthbert, S. John of Beverley, S. Wilfred, and a few others. The banner of S. Edward bore the Arms attributed to that prince, namely, ‘ *azure, a Cross patonce, between five martlets, or.*’ The Cross *patonce* is a small square cross, with the ends floriated ; the *martlet*, in Heraldry, is a bird resembling a martin, but without

legs or claws. The same Arms have also been attributed to Egbert, and are said to have been borne by Edmund Ironside at the battle of Ashdown, or Assendon, in Essex. They were afterwards assumed by Margaret, his granddaughter, who married Malcolm Canmore, King of Scotland. The abbey of Dumfermline was founded by this princess, and her Arms, there set up, are the same as those embroidered on the banner of S. Edward: the same Arms are also painted in a window of S. Michael's Church Coventry, impaled with those of Richard II., who revered S. Edward as his patron-saint.



The banner of S. Edmund, the Martyr, was '*azure charged with three crowns, or.*' Each was sometimes (as in the Arms of the Abbey of Edmundsbury) transfix'd with two golden arrows *in saltire*,* points upwards, an allusion to the martyrdom of that prince, who, having been seized by the Danes, was, on his refusing to abjure the Christian faith, bound to a tree, and slain with arrows. The banner of S. Edmund is thus described by Lydgate, an old English poet, who lived in the fourteenth century.

' This other standard field stable of colour yndet
In which off gold been notable crownys three,
The first tokne in cronycle men may finde
Graunted to hym for royal dignitey,

* *In saltire*, in Heraldry, means placed diagonally one over the other, in the form of the S. Andrew's Cross.

† Azure.

And the second for virginyte,
 For martirdom the thyrdde in his suffryng :
 To these annexyd feyth, hope, and charyte,
 In tokne he was martyr, mayde, and kyng.'

The same poet describes another banner, called by the name of this saint, a red flag, embroidered with the figures of Adam and Eve standing by the tree, round which the serpent is entwined; above is the Agnus Dei, within an aureole, and seventeen stars, each of five points. The symbolic meaning of this banner is explained at length by the old poet, but a few stanzas will suffice for insertion here :—

' A lamb off gold, high upon a tre,
 An heavenly signe, a tokne of most vertu,
 To declare how that humylite,
 Off alle vertues pleseth most-J'hu ;
 Off Adamys synne was washe away the rust
 Be vertu only off this lambys blood,
 The serpentys venom, and all fleshly lust,
 Satan outtraied agayn man most wood,*
 Tyme when this lamb was offryd on the rood,
 For our redemption, to whych havyng regard,
 This hooly martir, this blessyd king so good,
 Bar this lamb hiest aloft in his standard.

' The field of gowlys (*gules*) was tokne off his suffrance
 When cruel Danys were with him at warre,
 And for a signe off royal suffisance
 That no vices never made him erre,
 The feeld powdryd off gold ful bryght and cleer,
 And wher that ever he iourneyed, nyh, or farre,
 Hy in the feeld with hym was this baneer.'

Of all the banners named, that of S. Cuthbert was, perhaps, the most renowned; S. Cuthbert, to whom it

* Satan enraged against man most madly.

owed its name, was regarded as the tutelar saint of the diocese of Durham; it was in that abbey that the sacred banner was deposited, and a monk of Durham claimed the honour of bearing it in the field. This banner was fastened to a staff, five yards in length; 'all the pipes of it were of silver, to be sliven [slid] along the banner-staff, and on the uppermost pipe, on the height of it, was a little silver Cross, and a goodly banner-cloth pertaining to it, and in the midst of the banner-cloth was a white velvet, half a yard square every way, and a Cross of silver velvet over it, and within the said white velvet was the holy relique wherewith S. Cuthbert covered the chalice when he said mass, and the residue of the banner-cloth was of crimson velvet, embroidered all over with gold and silk most sumptuously.'*

Many victories are said to have been gained under this banner, which indeed was generally believed to bring success to those who carried it.

One of the early kings of Scotland, resting at Durham on his way thither to expel a usurper from his throne, was warned by a vision in his sleep that if he took with him the banner of S. Cuthbert he should have victory; he did so, and the rebels were defeated. S. Cuthbert's was one of the four banners displayed at the famous battle of Northallerton, or the 'Standard,' so called from the victory ascribed to the appearance of those consecrated banners, more particularly S. Cuthbert's, at which time—

'E'en Scotland's dauntless king and heir
Before his standard fled.'

It was brought out also by Queen Philippa at the

* History and Antiquities of Durham Abbey. See plate at page 31.

battle of Nevil's Cross, in 1347, and again at Flodden, in 1513, when Earl Surrey, halting at Durham, as Hall informs us, 'herde masse, and appoynted with the Prior for Sainct Culberd's banner.'

A red banner, charged with the symbol of the Holy Trinity, was formerly carried in the English army; a French writer mentions it at the battle of Agincourt.

The heraldic insignia on the royal banner of Scotland were originally, it is said, *or*, a lion rampant, *gules*, to which was afterwards added the double *tressure flory counter flory gules*; the shield bearing the lion being surrounded by two bands, placed one within the other, and each ornamented with fleurs de lis, placed stem to stem, the flowers on the inner band, *or tressure*, pointing inwards, those on the outer band outwards. It is supposed that the lion was derived from the Arms of the ancient Earls of Northumberland and Huntingdon, from whom some of the Scottish monarchs were descended. The tressure is referred to the reign of King Achaicus, who, having made a league with Charlemagne, 'for further memorial of the thing did augment his Arms, being a red lion in a field of golde, with a double trace, formed with Floure-de-lyces, signifying thereby that the lion henceforth should be defended by the ayde of the Frenchemen, and that the Scottish kinge shoulde valiauntly fight in defence of theyr countrey, libertie, religion, and innocencie, which are represented by the Lylies, or Floure-de-Lyces, as Heraudes do interpret it.' Holinshed also adds, in reference to the tressure, that the brother of Achaicus entered the service of Charlemagne; that by his aid 'Florence was re-edified' and that he, in return, was made lieutenant of Tuscany. Florence therefore, he 'ls, assumed in her Arms 'a redde lillie,' resembling which the kings of France give; and to acknowledge

the diligence of the lieutenant, 'they did institute public plaies to be used, and celebrate every yeare,' wherein with many pompous ceremonies 'they crowne a lion.'*

A miraculous tradition, something like that connected with the Labarum of Constantine, hallows the ancient Cross of S. Andrew, but the period to which it refers is so remote, that I fear it must be received only as a tradition. Hungus, who in the ninth century reigned over the Picts in Scotland, is said to have seen in a vision, on the night before a battle, the Apostle Saint Andrewe, who promised him the victory, 'and for an assured token thereof, he tolde him that there shoulde appeare ouer the Pictishe hoste in the element such a fashioned Crosse as hee sometyme suffered uppon. Hungus awakened, and beholding the skie, sawe the Crosse as the Apostle had tolde him.' This Cross was seen by both armies, and Hungus and his Picts, after rendering thanks to the Apostle for their victory, and making their offerings with humble devotion, 'vowed that from thenceforth, as well they as theyr posteritie, in tyme of warre, should weare a Crosse of Saint Andrewe for theyr badge and cognisance.'

The bearings on the national flag of Ireland have been very differently described; as '*gules*, three harps *or*, stringed *argent*; two and one.' '*Gules*, a castle *argent*, a hart issuing out of the gate *proper* (that is, of its natural colour), horned *or*;' and another old writer describes them as '*party per pale*, *gules* and *argent* (divided lengthwise, one half crimson, the other silver). In the *gules* an armed arm holding a sword *or*, in the silver a *demy splayed eagle sable*, membered *gules* (that

* Holinshed's Chronicles, p. 163.

is, a black eagle with wings half open, the feet crimson). The present national flag is *vert*, bearing a harp *or*, stringed *argent*, and the crest upon a wreath *or* and *azure*, a tower (sometimes triple-towered) *or*. From the port, a hart springing *argent*. In the time of Edward IV. the Arms of Ireland were found to be three crowns in pale.

Besides the national banners carried in the field, individuals sometimes had banners or rather pennons with their own Arms emblazoned, attached to trumpets: they are thus represented in an old illuminated copy of Froissart's Chronicles; and Chaucer, in the following lines, makes allusion to the same practice:—

‘ On every trump hanging a brode bannere
Of fine tartarine full richly bete
Every trumpet his lordis armes bere.’

And the Constable of France, in Henry V. (act iv. sc. 2) exclaims:—

“I will the banner from a trumpet take,
And use it for my haste.’

When a besieged castle surrendered, it was usual to place on its battlements the banners of the king, of S. Edward, S. Edmund, and S. George, together with those of the Marshal and Constable of the army, and one bearing the Arms of the defender of the castle.

The smaller flags that remain to be enumerated are, in general, diminutives either of the standard or banner. The guidon, or *guydhomme*, so called from being borne near the person of the commander, resembles the standard in form, but is one third less in size. The pennon is less than the guidon by one half, and emblazoned with crests, heraldic devices, and mottos. It was affixed to the point

of a lance, and bore the cognizance, or avowrye, of the warrior to whom it pertained. Knights bannerets were made on the field of battle only, 'the king's standard being unfurled,' by cutting off the point of their pennon of Arms, and making it a banner. The pennoncelle is still smaller, and used like the bannerole, or banderolle, a diminutive of the banner, at funerals. The banderolle is about one yard square, and generally displays the Arms of different families with whom the ancestors of the deceased person were connected by marriage. It is bordered with a fringe formed of the principal *metal* and *colour* in the Arms of the deceased; as, for example, supposing him to have borne, *gules* a Cross *argent*, the fringe of the banderolle would be composed of crimson and silver. The banderolle of a bishop displays his own Arms, impaled with those of the different sees he successively occupied during his life-time. A banderolle of gold and purple is said to have been suspended above the tomb of King Oswald at Bardney,—the same Oswald who reared the Cross for his ensign at the battle of *Hefenfelth*, or, as it is called by the Venerable Bede, 'Cœlestis Campus.'

The devices borne upon flags were first transferred to shields, and then to tunics, or surcoats, worn over the armour. The time of this change is not exactly known, it was probably about the end of the twelfth century, which period is certainly the earliest that can be assigned to the use of regular armorial bearings. The term, 'coat-of-arms,' is probably derived from the custom of bearing Arms emblazoned on a surcoat. Galfridus, Earl of Richmond, who died in 1160, is represented on his seal wearing a surcoat, with his Arms. Like the shield and banner, it afforded a means of recognition on the field of battle, when the entire person was encased

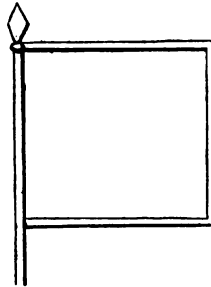
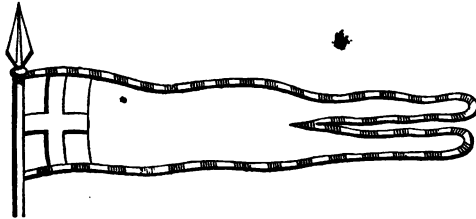
in armour, and we find that Gilbert de Clare, Earl of Gloucester, being without one, was unintentionally slain at the battle of Bannockburn, for 'The Scottes would gladly have kept him for a ransome if they had known him, but he had forgotten to put on his coat-of-arms.' Froissart, in his history of the battle of Poitiers, gives an amusing account of two Knights, Sir John Chandos and Lord John de Clermont, who, having ridden out fully armed, the one from the English, the other from the French camp, to view the enemy, met, and found that both had the same device on the surcoats which they wore over their armour. It was the Virgin Mary, embroidered on a field, *az.*, encompassed with the rays of the sun, *ar.* On seeing this, de Clermont said, 'Chandos, how long is it since you have taken upon you to bear my Arms?'—'It is you who have mine,' replied Chandos, 'for it is as much mine, as yours.' 'I deny that,' said the Lord of Clermont, 'and were it not for the truce between us, I would soon show you that you have no right to wear it.' 'Ha!' answered Sir John Chandos, 'you will find me to-morrow in the field, ready prepared to defend it, and to prove by force of arms, that it is as much mine as yours.' The Lord of Clermont replied, 'These are the boastings of you English, who can invent nothing, but take for your own whatever you see handsome belonging to others;' with that they parted, and each returned to his own army.* In the time of Edward the First, not surcoats only, but horse trappings, were decorated in a similar manner.

Surcoats were originally made without sleeves, and confined by a belt; afterwards sleeves were added, and the belt thrown aside. Ladies had the Arms of their

* Froissart, vol. i. c. 151.

lords depicted on their mantles, and their own upon their vests. Surcoats, and for ladies tunics, blazoned with the coats-of-arms, occur very frequently in monumental brasses. That of Sir Ralph Shelton, of Great Snoring, Suffolk, A.D. 1423, is an early instance.

The surcoats worn by heralds and other officers of Arms are distinguished by the general name of tabard; but the tabard of a king of arms is properly called a tunique; that of a herald, a plasque; and that worn by a pursuivant, a coat-of-arms. All were alike emblazoned with the Arms of the sovereign or noble whom the wearer served, and for this reason a surcoat was also termed, '*honce des Armes.*'



It was their duty, when the army was called into the field, to inspect the assembled troops, fix the spot for the encampment of each noble with his band of retainers, and examine into the number, arms, and condition of their respective followers. Armorial bearings, standards, and ensigns, were highly useful in facilitating the performance of these duties; and hence the regulation of such cognizances, and the determination of all doubtful or disputed points, were delegated to those chief officers.

These latter duties, together with others connected with Heraldry, both military and diplomatic, afterwards devolved upon the officers of the Heralds' College, Kings of Arms, Heralds, and Pursuivants; but the Earl Marshal is still at the head of that body, and on him the king may confer the power of creating inferior officers, a ceremony which is always performed with certain solemn rites and observances.

The office of Earl Marshal, although sometimes held only during the king's pleasure, was generally conferred by the sovereign for life, and in some instances was made hereditary, but never continued long in one line, until the time of Charles II., by whom it was annexed to the dukedom of Norfolk.

The ceremony of creation was performed by the sovereign only, who delivered to the Earl, as the insignia of his office, a gold baton, the ends of which were enamelled in black, the king's Arms being engraved on the upper, and on the lower end those of the Earl Marshal, who bears the baton in saltire behind his own Arms. The golden baton was first granted by Richard II. to Thomas Mowbray, Earl of Norfolk; before his time the baton had been of wood.

The Lord High Constable,—the same as the Roman Prefect, called in the eastern empire, Comes Stabuli,—had

in some affairs concurrent authority with the Earl Marshal. This latter title was introduced probably by William the Conqueror, and the office was from the first one of great authority and dignity, both in war and peace. The army, when called into the field, assembled under the inspection of the Marshal: when they took the field, the King was the head, and the Constable his lieutenant: when the army moved, the Marshal, having a white banner carried before him, led the van, the Constable the rear; but in retreating, or returning home, the Constable led the van, the Marshal the rear.

Froissart, in describing the taking of Calais, mentions that Sir Godfrey de Harcourt (then Earl Marshal) desiring that the slaughter of the inhabitants might be put a stop to, the king replied, 'Sir Godfrey, you are our Marshal, therefore order as you please; for this time we wish not to interfere.' Sir Godfrey then rode through the streets, his banner displayed before him, and ordered in the King's name that no one should dare, under pain of death, to insult or hurt man or woman of the town, or attempt to set fire to any part of it.*

Old chronicles and early romances alone can enable us to form any adequate idea of the important part filled by heralds, in nearly every scene of mediæval life. On all public occasions, whether civil, religious, or military, when Knights and nobles were assembled, the heralds in their splendid tabards of costly velvet, emblazoned with the Arms of their lord or sovereign, were most conspicuous and important personages. It was their office to declare war, to summon garrisons to surrender, and to be the bearers of all negotiations between the contending parties; to regulate the formalities of tournaments, and ordeal combats; and arrange all the ceremonial of royal

* Froissart, vol. i. ch. 122.

processions, coronations, baptisms, marriages, and interments. They also kept records of the actions and genealogies of princes and nobles; and many families of distinction had their own heralds, distinguished by some name derived from the family badge, or coat-of-arms.

These duties, amidst so many now abolished or neglected, they still retain, attending Her Majesty on all state occasions; such as the opening or prorogation of Parliament, royal christenings, marriages, or funerals; and their office is more especially important in such remarkable ceremonies as have occurred during the last few years, viz., the funeral of the Duke of Wellington, and the opening of the Crystal Palace.

Two officers, a Herald and a Pursuivant, are still on duty every month at the College of Arms, the whole of the corps, with the exception of the Kings of Arms, relieving one another in rotation; and the Libraries are open daily from Ten till Four, when inquiries may be made respecting Arms, pedigrees, &c., &c.

Guillim, in his 'Displaie of Heraldry,' observes, 'Now, sithence we have had cause here in this chapter to make mention of a herald, it shall not be amisse to shewe what this word is, and his naturall signification. *Herehault*, by abbreviation (as Versteegan noteth), *Herault*, doth rightly signify the champion of the army, and growing to be a name of office, he that in the army hath the special charge to denounce wars, or to challenge to battel or combat;' and accordingly we find that it has in all times been the herald's duty to summon Knights to the banquet, the tourney, and the fight, and to be present at all state pageantries and public ceremonies; to attend his lord on the field of battle; to proclaim his triumph, if victorious, to protect and inter his body, if unhappily he were among the number of the slain.

When Talbot, the valiant Earl of Shrewsbury, was slain, in the battle of Castillon, in Guienne, in 1453, his dead body was discovered on the field by his herald, who exclaimed, kissing it, 'Alas! Is it you? I pray God to pardon your misdoings!' Then divesting himself of his tabard, on which the Arms of his lord were emblazoned, he threw it over the body, saying, while the tears trickled down his face, 'I have been your officer forty years or more, it is time that I should surrender it to you.'

x The herald was also required to follow his lord's body to the tomb. He stood beside the corpse while it lay in state, headed the procession that conveyed it to the Church, and to the grave; and there, casting his coat-of-arms on the body of his deceased lord, closed the sad scene by rehearsing in a loud voice the style and titles which had marked his earthly grandeur. In the case of a royal funeral, this ceremony was immediately followed by that of proclaiming the new monarch. At the interment of Prince Arthur, in Worcester Cathedral, in 1502, his own officer of Arms, and several royal ones assisted. 'At every Kyrie eleeson, one of the heralds said, with a loud voice, "For Prince Arthur's soul, and the souls of all Christian souls, say a Paternoster." His officer of Arms, sore weeping, took off his coat-of-arms, and cast it along over the chest, right lamentably.' So, also, at King Henry the Seventh's funeral, 'the heraudes did off their cote-armure, and did hang them upon the rayles of the herse, crying lamentably in French, "The noble king Henry the seventh is dead," and as soon as they had so done, everie heraude putt on his cote-armure againe and cried with a loud voyce, "Vive le noble Henry le vijth."' A striking illustration of the vanity of all human greatness.

It was also part of a herald's duty to welcome illustrious guests to his lord's castle, and do them homage by reciting their names and titles, a courtesy which was requited by 'largesse,' as it was called, a gift proportioned by the generosity and dignity of the guest. In Sir Walter Scott's graphic description of Lord Marmion's arrival at Norham-keep, we are told that 'the captain in the hall,' bade the heralds be quickly in readiness, and as Lord Marmion crossed the court, 'and scattered angels round,'

'Two pursuivants, whom tabards deck,
With silver scutcheons round their neck,
Stood on the steps of stone,
By which you reach the donjon gate,
And there, with herald pomp and state,
They hailed Lord Marmion.

They hailed him Lord of Fontenoye,
Of Lutterward and Scrivelbaye,
Of Tamworth tower and town ;
And he, their courtesy to requite,
Gave them a chain of twelve marks' weight,
All as he lighted down.

Now largesse, largesse, Lord Marmion,
Knight of the crest of gold ;
A blazoned shield in battle won,
Ne'er guarded heart so bold.'

The mission, sent by James the Fourth to greet Marmion on his entering Scotland, was headed, according to custom, by the chief Scottish herald, Lord Lyon, king-of-Arms, with all due heraldic pomp.

'First came the trumpets, at whose clang
So late the forest echoes rang ;
On prancing steeds they forward prest,
With scarlet mantle, azure vest ;

Each at his trump a banner wore,
 Which Scotland's royal scutcheon bore ;
 Herald and pursuivants, by name
 Bute, Islay, Marchmount, Rothsay, came,
 In painted tabards proudly showing
 Gules, argent, or, and azure glowing,
 Attendant on a King-at-arms,
 Whose hand the armorial truncheon held
 That feudal strife had often quelled,
 When wildest its alarms.

* * * *

From his steed's shoulder, loin, and breast,
 Silk housings swept the ground,
 With Scotland's arms, device, and crest,
 Embroidered round and round.
 The double-tressure might you see
 First by Achais borne,
 The thistle, and the fleur-de-lis,
 And gallant unicorn.
 So bright the king's armorial coat,
 That scarce the dazzled eye could note,
 In living colours blazoned brave,
 The Lyon, which his title gave.

* * * *

Sir David Lindesay of the Mount,
 Lord Lyon, King-at-arms.'

Heralds were treated with the utmost deference and courtesy by princes and nobles, whether friends or foes ; their persons were always held sacred, and any breach of this ordinary law of nations was considered most dishonouring and disgraceful.

When the Scottish king of Arms visited Henry VIII., at Tours, although the message with which he was entrusted by his master was of no pleasant import, Henry sent Garter king of Arms to attend him to his tent, and bestowed on him a parting gift of one hundred angels ; and when an English herald, sent to Scotland to convey a message to James V., was slain in his tabard, this

flagrant violation of the laws of honour and chivalry could be expiated only by the ignominious death of the bailiff and of two other officers, who were hanged at Tyburn in 1543; Henry having 'vowed to God singularly' that he would have revenge for the same, telling James that if he did not make his reparation, 'he would put such order in him as he had done to his father, having the self-same wand in keeping that dang his father;'— meaning the Duke of Norfolk, who, whilst Earl of Surrey, had defeated and slain James IV., at Flodden.*

Any indiscretion, however, on the part of a herald, might expose him to serious inconvenience, if not danger; and the commissions with which they were entrusted were often difficult and important. In the year 1527, for instance, Clarencieux king of Arms was sent, in company with Guienne, king of Arms for France, into Spain, 'to defy and carry the lie to the Emperor, and bid him combat.' They found the court at Burgos, and entered the presence-chamber bare-headed, with their tabards hanging upon their right arms; each respectively defied the Emperor in his sovereign's name, and then taking his tabard, put it on his body.

Clarencieux gained, by his great discretion, singular praise. Favine, indeed, says they were both 'very simple, and yet very sprightly;' but Guienne was sent out of Spain in disgrace, having neglected some necessary form. The Emperor, also, having in the following year sent his herald, Toison d'or, to Henry and Francis, Favine mentions that, 'because he discovered his message with impudence, indiscretion, and Spanish rodomontado terms, in presence of the King, and clothed in his coat-of-

* History of College of Arms.

Spain, he was summoned to give his patent for acceptance of the fight, and the field of battle; and when he declared publicly that he had nothing in writing, but only his credence by word of mouth, the King denied him audience, and forbade him before all present, on pain of his life, to utter or move one word that might offend him; and so the Herald of Spain returned back without doing anything.'

The officers composing the Heralds' College are Kings of Arms, Heralds, and Pursuivants; Kings of Arms being the highest in dignity, and pursuivants the lowest. The office of pursuivant (literally 'follower') was regarded as a kind of noviciate, or state of probation, through which the higher offices were to be attained, and ancient authors insist with great strictness on the *four* qualifications necessary for a pursuivant. 'The person yat war choizen suld have foure properties: yat are to say 'virtuous, nobill borne, and yat he can write and reide.' Any great nobleman was allowed in former times to institute his own pursuivant, with his own hands, and by his single authority and grant, certain ceremonies, partly of a religious character, being always observed. A herald, in the tabard of his master advanced, leading in his right hand the person to be made a pursuivant, and holding in the left a cup of water mingled with wine. Having thus conducted him into the presence of their lord, he inquired by what name he should be called, and by that name baptized him, pouring the wine and water on his head. 'Then the herald put his lord's coat on the pursuivant *overthwart*, that is, so that the manches, or sleeves of it, may hang one over his breast, the other over his back; and thus he was to wear his lord's coat-of-arms, as long as he continued in that office.' Now, however, the pursuivant's tabard, which is of damask silk,

is worn in the same manner as the herald's, the latter officer being distinguished by the collar of SS.*

The names given to pursuivants were generally derived either from the badge, or from some part of the armorial-bearings of the king or noble by whom they were first instituted. Rouge-croix, is so named from the crimson Cross in the flag of S. George; Rouge-dragon, from the dragon assumed by Henry VII. as one of the supporters of the royal Arms, in allusion to his descent from Cadwaladyr. Portcullis also took his name from a badge inherited by the same king from his ancestors, the Beauforts. The pursuivant of the Dukes of Norfolk was Blanch-lyon, from the white lion in their Arms. The Duke of Northumberland gave his the name of Esperance, from the famous Percy motto, 'Esperance en Dieu,' or 'Esperance ma conforte.'

All heraldic officers were originally constituted on some high festival, or at least on a Sunday, the ceremonial of the creation being performed by the king, the earl marshal, or some other person properly appointed by the royal warrant. A 'king of Arms, being about to be made, is brought unto the king, or lord marshal, led between a king and a herald, or two heralds in their coats; the other heralds and pursevants going before in their coats, carrying the several necessary instruments to be used; on one the coat-of-arms, wherewith the new king is to be invested; another the crown; another the patent; another the boll of water; another the book and sword; another the book where his oath is received; all making severall obeysance, and then he kneels down with those two that led him; one of which holds the

* The word 'tabard' is the low Latin corresponding to the French 'Tabarre' and the Italian 'Tabarro.' The tabarders at Queen's College, Oxford, derived their appellation from it.

56 CEREMONIES OBSERVED IN CREATING A PURSUIVANT.

book and sword whereon he swears, the other speaks his oath.' The sword is alluded to in the words of the oath, as 'the sword that belongeth to knighthood.' Wine was poured upon his head from a gilt cup, having a cover; his name and titles were then recited, and himself invested with a tabard of rich velvet, with his lord's Arms emblazoned thereon; a collar of SS, two portcullises of silver gilt, and a gold chain, with the scutcheon, badge, or *email*, as it was anciently called. He is crowned with the crown of a king of Arms, formerly ornamented with fleurons, but since the restoration with oak leaves, encircled, according to ancient custom, with the words of the Psalmist, 'Miserere me Deus secundum magnam misericordiam tuam.' Within the crown is a cap of crimson, lined with ermine, having at the top a large tuft or tassel, wrought of gold silk. In former times kings of Arms were expected to wear their crowns on every occasion when the Sovereign wore his,—now they assume them only when the Peers do their coronets. The crown and ring were generally bestowed by the hand of the king himself, as in the case of Sir David Lindesay, before referred to.

' Whom royal James himself had crowned,
And on his temples placed the round
Of Scotland's ancient diadem ;
And wet his brow with hallowed wine,
And on his finger given to shine
The emblematic gem.'

Similar ceremonies were observed at the inauguration of a French king of Arms. The French king of Arms, must, says an old manuscript, be a 'noble, wise, and valiant Knight.' His title was 'Montjoie Saint Denis,' from the famous battle-cry of the French kings, common to them, if tradition may be believed, as early as the

time of Clovis. He had under his command, the provincial kings of Arms, marshals, heralds, and pursuivants, and his chief duty consisted in having 'par escript la cognoissance de tous les nobles, tant princes que seigneurs et autres pour lors vivans, et de leurs noms, surnoms, blazons, timbres, nobles-fiefs, afin que le roi soit souvent informé de la noblesse de son royaume.'

The inauguration of Montjoie king of Arms was performed with the following ceremonies, and generally upon some solemn festival-day. The candidate had apartments assigned to him in the palace where the king was then residing, and there the personal attendants of the prince received him on his arrival. He was clad in royal robes with as much respect as if he had been indeed a king. When the monarch was ready to attend mass in the church or chapel, the constable of France,* or, if he were absent, the marshals of the heralds, conducted the king-elect thither, preceded by such heralds and provincial kings of Arms as were at the court at the time. He was placed on a chair covered with velvet, in front of the high Altar, and below the oratory of the king, upon whose entrance he rose from his seat, and kneeling pronounced the oath dictated to him by the constable or first marshal. The oath having been administered, the constable removed the royal mantle from his shoulders, and taking a sword from the hands of an attendant Knight, presented it to the king, who, if the candidate were not already knighted, conferred on him the honour of knighthood. The constable then receiving the tunique from another Knight, by whom it had been

* Who, as well as the Lord High Constable of England, derived their name from 'Comes-stabuli,' the duties of their office relating to equestrian matters, as, in the present time, those of the 'Master of the Horse.'

carried on the point of a lance, presented it to his sovereign, who with his own hands invested the herald with it, saying at the same time, 'Messire—par cette cotte et blazon—couronné de nos Armes, nous t'établissons perpétuellement à l'office de roi d'armes.' The crown being delivered to the prince with similar ceremony, he placed it on his head, saying, 'Notre roi d'armes, par cette couronne, nous te nommons par nom Montjoie, qui est notre roi d'armes, au nom de Dieu.' The heralds and poursuivants cried three times 'Montjoie Saint Denis!' The king re-entered his oratory, and the king of Arms seated himself again in his chair of costly velvet, while kings of Arms and heralds held the royal mantle suspended behind him.

Divine service being over, the king of Arms attended his sovereign to the palace, where a splendid banquet was prepared. He took his place at the head of the second table, and was served by two squires. The repast finished, the cup, from which Messire Montjoie had drunk, was offered to the king, who placed within it a certain gift in gold or silver coins. Then the grace-cup of wine and spices was served, and the king of Arms before leaving presented to the king one of the heralds, whom he selected to be his marshal of Arms. Messire Montjoie, adorned with the 'cotte d'armes,' and wearing his crown, returned to the palace, still escorted by the constable or marshal, heralds, and poursuivants. One of the king's grooms of the chamber attended him in his apartment, and presented him with a crown and complete knightly costume, the gift of his prince.

The French king of Arms was styled 'Montjoie Saint Denis;' those of inferior rank took their names from their different provinces. In the reign of Louis XI., the city of Paris, had a herald or poursuivant styled, 'Loyal

Cueur,' who met the king on his entering that city at his coronation, and presented to him '*cing Dames richement adornées, lesquelles estoient montées sur cinq chevaulx de pris, et estoit chascun cheval couvert et habillé de riches couvertures toutes aux armes d' icelle ville.*' These ladies were intended to represent the five letters composing the word Paris.

The title of a king of Arms was very frequently derived from some particular Order of knighthood, for whose service he was instituted. The powerful house of Burgundy, by whom the famous Order of the Golden Fleece, Toison d'or, was created, gave that name to their king of Arms. Garter, our own principal king of Arms, takes his title from the Order of the Garter; he was first instituted by Henry V., A.D. 1417, for the service of that noble Order, which had till then been attended by Windsor herald. Apartments are assigned him in Windsor Castle, and his costume is a mantle of blue satin with the Arms of S. George upon the left shoulder, a badge, and a sceptre. The insignia belonging to the office are borne by every king of Arms, impaled with his own upon the dexter side. They are, *argent* S. George's Cross on a chief *gules*, a ducal coronet encircled with a garter, between a lion of England on the dexter side, and a fleur de lis on the sinister, all *or*. The herald's tabard was never worn at the same time with the badge or email; the email being intended to mark his office and protect his person in time of peace, as the tabard did in war. The uniform is now of scarlet and gold, worn sometimes with, and sometimes without, the tabard.

In the reign of Queen Elizabeth, 1557, Norroy, king of Arms, was sent with a letter to the English ambassador at Paris, and commissioned also to bid defiance to the King of France. Until the first part of his

commission was accomplished he appeared robed in a gown of black cloth, with the email, or scutcheon, pendant from his breast, but not wearing the tabard. As soon, however, as the desired interview with the French king had been granted, he laid aside his email, threw the tabard over his arm, and in that costume entered the king's presence and made his declaration of war.

The respective titles of our English kings of Arms, are Garter, Bath, Clarenceux, and Norroy. Clarenceux was made probably by Henry V., from whom he received his title of 'Roy des armes des Clarencieux,' either in compliment to his brother the Duke of Clarence, or from Clarence, a district which comprehends the castle and town of Clare in Suffolk. Before that time he had been generally styled Surroy, his jurisdiction comprehending the East, West, and South parts of England from the river Trent, while that of Norroy was confined to the districts North of the Trent. The official Arms of Surroy, or Clarencieux, are '*argent* S. George's Cross *gules*, a lion of England ducally crowned *or*.' Those of Norroy, '*argent* S. George's Cross, on a chief per pale *azure* and *gules* (the upper part of the shield divided longitudinally, half *azure*, and half crimson), a lion of England, ducally crowned, *or*, between a fleur de lis on the dexter side, and a key, wards in chief (the wards uppermost) on the sinister, all *or*.' The only other English king of Arms at present is Bath, whose office was created in 1725, for the service of the Order of the Bath, and has no connection with the College of Arms.

The chief heraldic officer for Scotland is Lord Lyon, king of Arms. Ulster, king of Arms, has Ireland for his province; he was created by Edward the Sixth, on Candlemas Day, 1551.

The titles of the English heralds, are Windsor, Rich-

mond, Chester, York, Lancaster, and Somerset; Carlisle and Montorgueil are now extinct. The titles of the pursuivants, as I have already stated, are Rouge-croix, who takes his name from the colour of the Cross of S. George, and Blue-Mantle, named from the mantle worn by Knights Companions of the most noble Order of the Garter. Portcullis and Rouge-dragon were named by Henry VII., the former from the Somerset badge, of which Henry was very fond; and the latter, from one of the royal supporters assumed by Henry in commemoration of his descent from Cadwaladyr. Both officers were created by Henry VII., the latter, upon 'Symon and Jude's eveyn,' when the King proceeded to the Tower, and on the following day created several Knights of the Bath, then 'when the knyghtes were all dubbed, the king create a pursuivaunte, and named hym Rouge-Dragon.'* Edward III. created another herald, or king of Arms, with the title of Faucon, from his famous badge, the Falcon and Fetterlock; and Richard III., when Duke of Gloucester, gave to his herald the title of Blanch-Sanglier, from the white boar supporting his escutcheon; but both offices are now extinct.

The last formal creation of officers of Arms appears to have taken place in the reign of James II., when Sir Henry St. George, was made Garter; John Dugdale, Esq., Norroy; Henry Ball, Gent., Windsor; and Charles Mawson, Rouge-croix. The Earl Marshal was seated at the upper end of the Hall of Chivalry, his staff of office in his hand, and a little table placed at his left hand, on which lay a Bible, on a velvet cushion.

'Then entered, first, Rouge-dragon pursuivaunt, carrying in his hand a gilt cup with wine in it, covered.

* Anstis.

Blue-mantle pursuivaunt, with a collar of SS, gilt; Portcullis, carrying the coat of a king of Arms; Somerset herald carrying a crown; Richmond, the letters patent; lastly, the future Garter himself, supported by Clarencieux, king of Arms, and York, the eldest herald. The warrant being delivered, St. George and his two supporters kneeled down, and the letters patent were read by Richmond. At the words "erigimus et creamus," the coat-of-arms was presented to the Earl Marshal, who put that and the collar of SS. on the Knight. Then, at the words "erigimus et nomen Garter imponimus," the cup of wine was presented to his Grace, who poured some of it on Sir Henry St. George's head, and, the name being first publicquely pronounced by his Grace, was then done by the officers of Arms; lastly, the crown was put upon Garter's head by the Earl Marshal, and the patent being read to "habendum," the rest was omitted. After these ceremonies, the patent was presented to Garter, who, with his two supporters rose from his knees, and having made obeisance to his Grace, drew out his sword, and laid it on the Bible.

'Then Garter, with similar ceremonies, created the inferior officers, administering to each in turn the oath of fidelity, secrecy, and obedience. First, to Norroy, requiring him to do his devoir for his sovereign's advantage "as truly as your wit and reason can serve you." Also, "to do his true devoir every day to be more cunning than any other in the office of Arms, so that you may be better furnished to teach others under you; to have knowledge of all the noble gentlemen within your marches, which should bear coats in the field: and not to be strange to teach pursuivaunts and heralds, and to ease them in such doubts concerning the office of Arms, as they shall move unto you; and keep duly in your

marches your Chapters, to the increase of cunning in the office of Arms.”’

Rouge-croix, besides his oath of fidelity, &c., swore ‘to be secret, and to keep the secrets of Knights, Esquires, Ladies, and Gentlewomen, as Confessor of Arms, and not to discover them in any wise, except it be for treason;’ ‘if fortune fall you, in divers lands and countries wherein you go or ride, that you find any gentleman of name and Arms which hath lost goods in worship and knighthood, in the king’s service, or in any other place of worship, and is fallen into poverty, you shall aid, and support, and succour him in that you may; and he ask of you your goods to his sustenance, you shall give him part of such goods as God hath sent you to your power, and as you may bear;’ also, ‘if you be in any place that you hear language between parties not worshipful, profitable, nor virtuous, that you keep your mouth close, and not report it forth;’ also, ‘to be true and secret to all gentlewomen, widows, and maidens;—if in distress, to support them with your good wisdom and counsel to princes and judges;’ also ‘to forsake all places of dishonesty, all plays of hazard, all taverns, eschewing vices, and taking to you all virtues in your power. This article, and other articles you shall truly keep, so God you help, and holy doom, and by the Book, and the Cross that belongeth to knighthood.’ Each officer, when the oath was administered, kissed the Bible, and the Cross of the sword. No ceremony is now observed in creating the officers of Arms, who receive only the Queen’s letters patent.*

Heraldic offices existed as early as the twelfth century, but the College of Arms was not founded until the reign

* Noble’s ‘College of Arms’.

of *Armes*. The following extract from 'Liber Regie Armis Regis Henrici VII.' will give some idea of the suite and position of *Armes* previous to the time when they were being raised. *Kinges of Armes*, *heralds* and *gentlemen* concerning unto the royall court in the viewing of these five feasts in the yere, sitting in robe and surcoat in the hall and to begin at the end of the table toghether upon days of assise by the *heralds* assignment at the head end of the kinge kepte estate in the hall then these wait before the steward, treasurer and controller concerning with the kinge's service from the surveying board,* at every course: and after the last course they off the kinge's largesse, carrying their gowne ragges. They take their largesse of the Jewel-house, and during these featural daves, they waite upon the kinge's person carrying and giving to eat for the kitchen, hall, and chamber, before his Highnesse in their *Armes*-*Armes*. They take neither wages, drinking nor fees by the surveying house, but livery of their chamber, day and night.† Amongst them, two horses, one picher of wine, two gallons ale, and for winter season of present a king of *Armes*, for them all the *coste of chandery*, two candle's wax, three candle's *gowne*, three *colours*. These *Kinges of Armes* are served in the hall, as *kinghens* service, and livery for their horses, by the counte, by the Herberger, always remembered that the pay which the king doth create any *Kinges of Armes* or *heralds* withall, in stonith in the charge of the Jewel-house,‡ and not upon the treasurer of the household.'

* The board where all meats were tasted or surveyed for fear of
poison. † Things delivered at their chamber for their use.

od, out for use.

charged to the account of the Jewel-house.

Besides the fees granted to heralds on certain state occasions, they were also accustomed to receive largesse as a reward for proclaiming the styles and titles of the king and his nobles. 'On Newe Yeare's day, 1486,' writes Leland, 'the kinge, being in a riche gowne, dyned in his chamber, and gave to his officers of Armes vi.£ of his largesse, where he was cryed in his style accustomed. Also the quene gave to the same officers, xl.s., and she was cried in her style. At the same time, my lady the kinge's moder gave xx.s., and she was cried largesse iij. tymes, "De hault, puissaunt et excellent Princesse, la mer du Roy notre souveraigne, countesse de Richemonde et de Derbye. Largesse." Item, the Duc de Bedesford gave xl.s., and he was cried "Largesse de hault et puissaunt prince, frère et oncle des Roys, duc de Bedesford, et Counte de Pembroke, Largesse." Item, my Lady his wiff gave xij.s. iij.d., and she was cried, &c. The regular fees, as recorded in one of the Ashmolean MSS. were, 'At the coronacion of the King of England, c.£, apparaled in scarlet. At the displaying of the Kinge's banner in any campe, c. markes. At the displaying of a Duke's banner, 20£. At a Marquis's, 20 markes. At an Earle's, 10 markes. The King marrying a wife, 50£; with the giftes of the Kinge's and Queen's uppermost garments. At the birth of the Kinge's eldest son, 100 markes. At the birth of other younger children, 20£. The Kinge being at any syge with the crowne on his head, 5£.' Gabriel Tetzels, in his description of England, 1465-1467, notices the custom of crying the amount of largesse given as peculiar to England, 'There as we ate, the king made presents to all the trumpeters, fifers, players, and heralds; and to the heralds alone he ordered to give 400 nobles; and all to whom he had given gifts came

forth in front of the tables, and proclaimed what the king had given them.'

x The College consisted originally of twelve members, for whose habitation the king assigned, 'a fair and stately house,' in the parish of All Saints, London, called Pulteney Inn, or Cold Harebore ('harbour against the cold,' 'hibernacula,' 'harbour' being a cognate word with 'Herberger,' used above). Their privileges having, however, been granted by an usurper, were afterwards declared null and void, and being deprived of the house that had been granted for their residence, they took refuge in the old Priory of Roncevaux, then standing near Charing Cross. Queen Mary afterwards presented to the College Derby House, on St. Benet's Hill, in the city of London, but that building having been destroyed in the great fire of 1666, the present edifice was erected on its site, and is divided into apartments belonging to the thirteen officers of Arms. The Hall of Chivalry, in which officers were created, and where Courts of Justice were held, when persons *could* be reprimanded for offending against the laws of Arms, is still there. It is ornamented by the shields of the different houses, in which the office of Earl Marshal has been held since the Conquest, and the banners borne at the coronation of George IV. The insignia of the Stanleys, Earls of Derby, and Kings of Man, are still to be seen on the outer walls of the college, which is no longer used as a residence by the members; but 'Chapters' of the Heralds are still held in the ancient hall, and the library contains a most valuable collection of heraldic, genealogical, and historical records, besides many ancient treasures, amongst others the sword, dagger, and ring of James the Fourth of Scotland.

CHAPTER V.

KNIGHTS AND ESQUIRES.

‘Non ego perfidum
 Dixi sacramentum : ibimus, ibimus,
 Utcunque præcedes, supremum
 Carpere iter comites parati.’

HORACE.

‘The king, thy country, and thy friend, hold dear,
 And at their need be thou their champion known.’

Bréviare des Nobles.

THE lowest and most ancient Order of Knights of chivalric institution, were the Knights Bachelors, so called to distinguish a simple Knight from one who had been wedded to either of the illustrious Orders. The words ‘cœlebs,’ ‘maritat,’ and ‘viduas,’ were used in this metaphorical sense in the Roman poets also. There had been a military Order amongst the Romans, called Knights, or Equites, to which none were raised except men of extraordinary courage and merit; the Roman Knights formed an equestrian Order, as did those of mediæval chivalry, who were especially required to attend their sovereign on horseback, and, like the Latin Equites, their name in most European languages is derived from that duty. *Ritter* (rider) in German, *Cavaliere* in Italian, and *Chevalier* in French. The

English word Knight is derived from the Anglo-Saxon *Cnicht*, German *Knecht*, signifying servant, a Knight being regarded as a servant in a threefold sense: first to religion; next, to his king; and, lastly, to the ladies, and more especially to his own ladye-love, whose scarf was usually bound upon his arm, or her colours on his breast.

The Knights of ancient Rome were permitted to wear, as the insignia of their rank, golden rings and collars, and to adorn their armour and horse-trappings with gold. They were presented with a horse at the public expense, and with a gold ring. The collars were assumed* in remembrance of Manlius, surnamed Torquatus, who, having vanquished a gigantic Gaul in single combat, took from his neck the golden collar, 'torques', and ever after wore it as a trophy of his victory. This collar is said to have furnished the design for those worn by our own nobles and heralds, called the collar of SS.

Any individual holding lands of a certain amount in value, called a Knight's fee, was formerly entitled, as amongst the Romans, and in some cases required, to receive the honour of knighthood, and perform the usual military service of forty days, reckoned, if the war were in a foreign land, from the time of his reaching the enemy's country.

The power of conferring knighthood was originally possessed by *every* individual of knightly rank. *Juliana Berners* says, 'A Knyght is made in IV. dyuerse places—in musturing in "lond of werys," † in semblyng under baneris, in listys of the bath, and at the Sepulcur.' Indeed, the chivalrous Francis I., after the battle of Marignano, requested and received knighthood at the hands of

* Not exclusively by the Knights.

† Land of wars.

Bayard. In the old Spanish ballads of the Cid, we are told that Rodrigo had no sooner been made a Knight by King Fernando, in the church at Coimbra, than he was commanded to exercise his new privilege of knighting others; and he forthwith dubbed nine valiant squires before the Altar. Even prelates of the Church retained the same high privilege, which seems, however, less incongruous than might at first be imagined, from the highly religious and solemn character of the ceremonies employed in the creation, and the high obligations of religion, honour, and purity of life, which were imposed upon the Knight by his oath. It is indeed impossible not to be struck with the contrast presented in such matters by the manners of present and former times.

Our ancestors brought religion to hallow every event and circumstance of their lives, whether public or domestic.

Every deed drawn up between man and man was begun by invocation of the Blessed Trinity; every chronicler, or even romance-writer, invoked the aid of a higher Power before commencing his labours; and it would be well if the numerous schemes of the present day were more frequently undertaken in a similar spirit of dependence on the providence of God.

The ceremonies, observed in the creation even of an ordinary Knight, almost amounted in character to those of a consecration, and, taken in connection with the vows he pronounced, were calculated to inspire him with a thirst for noble deeds, and to encourage him in the more difficult duty of leading a holy and blameless life, as a member of Christ's Church militant here on earth.

Ingulfus, who lived about the time of the Conquest, states that the creation of a Knight was always preceded by solemn confession, a midnight vigil in the church,

and followed by the reception of the Blessed Eucharist. The new-made Knight made oblation of his sword upon the Altar, signifying thereby his readiness to defend the Church, and his determination to lead from henceforth a holy and religious life. The sword was redeemed by an offering in money, and having been girded on the new-made Knight by Priest, Abbot, or Bishop, which ever happened to be present, certain prayers called the 'Benedictiones Ensis' were pronounced over him, thus making the ceremony strictly religious in character. Every separate portion of a Knight's equipment had a symbolic meaning, but the horse, the sword, the shield, and the lance, were the most important.

The horse has always been considered as the symbol of war, from classic times down to the present; and well deserved was the affection bestowed upon their gallant steeds by the Knights of old. Baviaca, the peerless Baviaca, whom 'no mortal but Bivar' was worthy to mount, was a 'Rabyte' (Arabian), like Favel and Lyard, the coursers which Richard Cœur de Lion procured from Cyprus. The horses of Spain were also highly valued, and praised for their many noble qualities. In Holy Scripture, however, the horse, as ministering to human pride and ambition, does not appear to be praised or selected for divine purposes. He, Who is the Prince of Peace, entered Jerusalem in triumph, not mounted on the horse whose 'neck is clothed in thunder,' and who 'rejoices in the sound of the trumpet,' but, on the "meek and patient ass;" for, 'He came not like one of the unjust and warlike kings of the earth to exact tribute, or to arm troops with the sword;' and it is, perhaps, well, even while we extol the high teaching conveyed by the ennobling ceremonies of knighthood, and the allegorical signification of

knightly armour, to reflect that all these, as badges of human distinction, are, indeed, but of the earth, although Christian men strove to invest them with a holier and sanctifying power, even, to borrow the words of one of the early fathers, 'spoiling the world,' so that its riches and honours,—nay, even its strifes and contentions, might give occasion to exalt the glory of God.

The whole equipment both of horse and Knight was highly symbolic. The spear, on account of its straightness, was the emblem of truth, and the iron head of the strength truth ought to possess. The helmet, of shamefastness; the spurs, of diligence. The gorget was the sign of obedience; for, as the gorget went about the neck, protecting it from wounds, so the virtue of obedience kept a Knight within the commands of his sovereign and the order of chivalry. The shield showed the office of a Knight; for, as the Knight placed his shield between himself and the enemy, so he formed a barrier between the king and the people; and, as the stroke of a sword fell upon the shield, and saved the Knight, so it behoved the Knight to present his body before his Lord when he was in danger.

But, most sacred of all, was the sword, fashioned in the likeness of a Cross, to signify the death of Christ, and that the Knight ought to destroy the enemies of religion by the sword. Consecrated, as has been said, upon the Altar, it became the especial object of the Knight's affection. He usually gave it a name;—King Arthur's sword was Escalibar; that of Sir Bevis of Hamptoun, Morglay; and of Charlemagne, Fusberta Joyosa. The Cid had two favourite swords, Colada and Tizona. Durindana belonged to Orlando, Ariosto's hero, and Balesarda to Rogero. The sword was bequeathed from father to son as the noblest inheritance of chivalry.

The Cid, Ruy Diaz of Bivar, gave both his to his unworthy sons-in-law, the Infantes of Carrion; and Richard Cœur de Lion, who inherited the good sword of Arthur, then called Caliburn, gave it, they say, to Tancred of Sicily.'

'And Richard at that time gaf him a faire juelle,
The good sword Caliburne, which Arthur luffed so well.'

The Cross-shaped hilt of the sword was emblematic of the Cross of Christ; the word Jesus was sometimes engraven on it; and oaths taken on the sword were held as sacred as those pledged at the Altar. Piers Ploughman tells us that,

'David in his daies dubbed knights,
And did him *swere on her sword* to serve truth for ever.'

And the troops, led by Bernardo del Carpio to meet Charlemagne in the pass of Roncesvalles,

'Around his banner flocked in scorn
Of haughty Charlemagne.
And thus, *upon their swords* were sworn
The faithful sons of Spain.'

But the sword had a yet more sacred use. It was the Knight's only Crucifix when mass was said upon the battle-field,—his only consolation in the moment of death. When Don Rodrigo Trogaz lay dying upon his shield, with his helmet for a pillow, he kissed the Cross of his sword in remembrance of that on which the incarnate Son of God had died for him, and in that act of devotion rendered up his soul into the hands of his Creator. The girdle and bauldrick, too, were of especial value; the former signifying, probably, as was said of old

of the girdle of S. John, 'an apparelling efficacious for every good work;' 'that we should be in will girded for every service of Christ; not suffering the flesh to be an incumbrance, and weigh down the mind, but to be the girdle of our loins in Christ.' The bauldrick was formed sometimes of simple tanned leather only; but King Arthur, says Spenser, wore

'Athwart his breast a bauldrick brave,
That shin'd like twinkling stars, with stones most precious rare.'

Knights, like heralds, were generally made on some high festival day. In the old romance of Guy, Earl of Warwick, it is said—

'It was the Feast of Trinitye
The Earl dubbed Guy so free.'*

And some idea of the splendour usually accompanying the ceremony may be gathered from the succeeding verses of the same romance:—

'And with him twenty gomes ("grooms," attendants)
Knyghte's or baron's sons,
Of cloth of Tars (Tharsia) and rich cendale,
Was the dobbing in every dele (everywhere);
The Pavis (short cloak) all of fur and gries (gray fur),
Thy mantils were of muckle pries,
With rich armour and good stedis (steeds),
The best that were in land at nedis.'

* The word 'dub' signified to strike. It has been connected with the Latin *adoptare*, through the Low Latin *adobare*, because a blow formed part of the ceremony of adoption with the Romans, and the Knight was thereby *adopted* into any Order. It is, perhaps, worth notice, that the rite of confirmation in the Romish Church is performed, not by laying the hands upon the head, but by a slight blow on the cheek.

Fasting and bathing were always considered necessary preparations for all candidates for knighthood. When De Wilton had, through the treachery of Marmion, been degraded from his knightly rank, he was compelled to watch beside his armour until midnight, before the Douglas with his 'falchion bright' could 'dub him Knight anew.' The dignity of knighthood was conferred by the form of binding a sword and spurs upon the candidate, after which he received a slight blow on the cheek or shoulder, as the last affront which he was to receive without requiting it. Sometimes the former ceremony was performed by the Knight's ladye-love. When the vigil of De Wilton had been duly performed, the gloomy chapel in Tantallon Hold was dimly lighted, and there we are told—

' A Bishop by the Altar stood,
A noble lord of Douglas blood,
With mitre sheen and roquet white.'

* * * * *

' Then at the Altar Wilton kneels,
And Clare the spurs bound on his heels,
And think what next he must have felt,
At buckling of his falchion belt.
And judge how Clara changed her hue
While fastening to her lover's side
A friend, which, though in danger tried,
He once had found untrue !
Then Douglas struck him with his blade ;
" S. Michael and S. Andrew* aid,
I dub thee Knight.
Arise, Sir Ralph, De Wilton's heir !
For Church, for king, for lady fair,
See that thou fight ! "'

The blow was immediately followed by an embrace, called the '*Accolade*,' from an old Provençal word, derived from

* The form of invocation was, in England, by S. Michael and S. George.

the Latin 'ad collum,' signifying to embrace round the neck.*

A Knight who infringed any articles of his oath was punished by degradation. The golden spurs were chopped off his heels by some rude cook or scullion, armed with a hatchet, his sword was broken, and the coat-of-arms upon his shield reversed; religious ceremonies were sometimes added, and then the Knight to be degraded was first armed by his brother Knights from head to foot, as if he had been going to the battle-field, and solemnly conducted to a high stage raised in a church, where the king and his court, the clergy and people, were assembled. Thirty priests sang the psalms used generally at the burial of the dead, and at the end of every psalm they took from him a piece of armour. First they removed his helmet,—the defence of disloyal eyes; then his cuirass on the left side,—the guard of a corrupt heart; then the cuirass from the right side,—as from a member consenting;—and so on with the rest; and, as each piece of armour was cast in succession on the ground, the kings of Arms and heralds cried out, 'Behold the harness of a disloyal and miscreant Knight!' A bason of gold or silver, full of warm water, was then brought in, and a herald, holding it up, demanded the Knight's name. When the pursuivants had repeated it, the chief king-of-Arms exclaimed 'That is not true, for he is a miscreant and false traitor, and hath transgressed the ordinances of knighthood.' The chaplain answered, 'Let us give him his right name;' and the heralds presently cast the warm water upon the face of the disgraced Knight, as though he were newly

* This *blow* is all that now remains to us of the ceremonies formerly in use; and the honour in which knighthood is held seems to have diminished in equal proportion.

baptized, saying, 'Henceforth thou shalt be called by thy right name—"Traitor."' Then the king, with twelve other Knights, put upon them mourning garments, declaring sorrow, and thrust the degraded Knight from the platform. By the buffetings of the people he was driven to the Altar, where he was put into a coffin, and the burial service of the church was solemnly read over him. Examples of formal degradation very seldom occurred, such disgrace being justly considered the foulest blot imaginable. Sir Calepine, in the third canto of Spenser's 'Faery Queen,' bitterly reproaches the discourteous Knight, who had refused to assist him and his distressed lady to cross the stream, for thus violating his knightly oath:—

“ Unknightly Knight, the blemish of that name,
And blot of all that arms upon them take,
Which is the badge of honour and of fame.
Lo ! I defy thee, and here challenge make,
That thou for ever do those arms forsake,
And be for ever held a recreant Knight.”

This word 'recreant' seems to point directly to the breach of the knightly oath, ('re credo,' compared with 'miscreant,') and not, as some would have it, from the forensic use of it in reference to a slave's giving himself up to his master.

The ceremonies observed in consecrating a Knight of any particular Order were similar to, although more elaborate than those necessary for the creation of a simple Knight bachelor; their general tenor may be gathered from the following very interesting account of the creation of Knights of the Bath; it is extracted from a manuscript supposed to have been written about the time of Henry VI., and contains many singular directions

connected with mediæval chivalry. The formulary is entitled 'How Knyghtis of the Bathe shulde be made;' and directs in the first instance that letters shall be written by the king to 'certeyne squyers of his reame,' desiring them to make them ready for to receive 'the hye and worshipfulle Ordir of knyghthode, at hye festis of the yere,' or at any other time appointed by the king. The manuscript then proceeds as follows:—

'The even of the day of the feste, alle the squyers that shall be made Knyghtis, shall come all together unto the king's palace, and then the states of the king's house shall meet with them, and bring them up unto the king's presence; and then shall the king's sewer* go unto the kitchen for his meat and all the squyers with him, that shall be made Knyghts, and each one of them shall bear a dish, and they shall serve the king, but of the first course; and when the king is served, then shall the gentlemen ushers bring them all together into their chamber. . . . And when they have dined then shall the gentleman usher come into the said chamber, and assign every squire his place for his "bedde and for his bayne." And when the king hath dined, then shall be sent by the king's commandment certain squires of his household, to await upon them that shall be made Knights, and to be their servants and chamberlains.

'Then shall the king's barber come and shave all the squires, and every squire shall pay for his beard shaving 20 shillings, and every squire shall ordain for his bayne 24 ells of linen cloth, and that shall the king's barber have for his fee. Then shall the said squires go unto their bayne, and when they be in their bayne, then shall

* The 'sayer,' or 'assayer,' one who tastes. This officer tasted the meats, as the cup-bearer did the drinks, not only at the dresser, but also at the table, in presence.

the heralds of Arms go unto the king, and let him have knowledge that the squires be in their bayne. Then shall the king command the steward of his house, with other lords and Knights, for to go unto the squires, and give them their charge as they sit in their bayne.'

The steward accordingly, with all the lords and Knights, the king's minstrels, and heralds of Arms going before them, enter the chamber-door, and give the Knights 'their charge,' saying in this wise, 'Brother, the king our sovereign lord will that ye take this high and worshipful Order upon you, the which I, as a Knight, declare unto you certain points that longeth unto this high and worshipful Order of knighthood. Ye shall love God above all things, and be steadfast in the faith, and sustain the Church, and ye shall be true unto your sovereign lord, and true of your word and promise: also ye shall help widows in their right, at every time they will require you, and maidens. Also ye shall sit in no place where that any judgment should be given wrongfully against anybody, to your knowledge. Also ye shall not suffer no murderers nor extortioners of the king's people within the country where ye dwell, but with your power ye shall let do take them, and put them in the hands of justice, and that they be punished as the king's law will.'

This charge ended, the Knight who had uttered it was bidden to put his hand into the bayne, and take up water, and make a Cross upon the squire's left shoulder, before and behind, and kiss it, and say, '*In nomine Patris,*' &c. adding, 'God send you as much worship as ever had any of your kin;' and thus must do all the lords and Knights unto every squire as he sitteth in his bayne. From this kind of re-baptism some have derived *dub*, from the Anglo-Saxon 'dyppan,' to dip. Indeed, the word 'dub' itself is used in the North for a pool.

‘Then shall they go out of their baynes into their beds, and then they shall arise and make them ready in hermit’s array of Colchester russet.’ Their beds, which were to consist of ‘a mattress, a pair of blankets, a pair of sheets, a coverlite, and a coverlid of worsted, and a cloth of gold upon that, and a red tapite of worsted at the bed’s head, hanging over the bed,’ became the property of a certain officer of the king’s, called ‘the kingis chaundre.’ After leaving their beds, the squires were ‘to go altogether into the chapel, and be in their prayers till in the morning unto 8 of the clock; and then they shall have a mass of the Holy Ghost, and then they shall offer a taper, and a penny, sticking in the taper as nigh the light as it may be reasonably. When mass is done, then they shall go unto their chambers and change them, and the king’s *wayte* shall have all their watching garments. Then they shall change them into another raiment. First they shall put on them doublets with black hose, chasemles,* a red coat of red tartaryn, and a white leather girdle about him, and the girdle may have no buckle; then he must have a white coif upon his head, and then a mantle of red tartaryn purfled about with ermine, and that must be put above him; and a white lace must be in the said mantle before at the breast, with a pair of white gloves, knit in the said lace. Then the servants and chamberlains shall take their swords, and the scabbard shall be white leather without any buckle, and a pair of gilt spurs hanging on the hilt of the said sword, and the said servants and chamberlains shall bear the said sword with the spurs before them.

‘Then they shall come down and take their horses, and their horses shall be arrayed in this wise: the saddle

* Black shoes, with leather soles.

must be black, with a Cross *patonce* hanging in the front of the horse. Then they shall alight, and come into the king's presence with their swords borne before them, and making their obeysance; then shall two Knights take the spurs off the sword, and do them on their heels; then shall the king gird his sword about him; then the squire putteth both his thumbs within the lace of his mantle, and lifts up his arms over his head, and the king putteth both his hands within his arms, and takes him about the neck with both his hands and kisses him, and plucks him by the neck, and says unto him, "*Soyez bon chevalier.*" Then he kneels down, and stands by till the king hath made them all; then they shall be led unto the chapel with Knights.' The troubadour, Arnaud de Marveil, thus states the true merits of a Knight:—"It is to fight well, to conduct a troop well, to do his service well, to be well armed, to ride his horse well, to present himself with a good grace at courts, and to make himself agreeable there;" he adds, 'seldom are these qualities found in the same person.'

The sons of the kings of France were sometimes made Knights at their Baptism. Du Guesclin, in 1371, was second godfather to the son of Charles V., afterwards Duke of Orleans. He placed his naked sword in the hand of the naked child, and so made him Knight; praying at the same time that he might bear his sword as bravely, and with as good success as all his ancestors had done.*

Upon entering the chapel, the new-made Knight advanced to the high Altar, and there he was required to lay his sword upon the Altar, and then to kneel down and lay his hand upon the Altar, while the dean, or one that is for him assigned, said as follows: 'By this Altar that

* Curne de St. Palaye.

our Lord's Body is ministered on, ye shall sustain the Church, and keep this high and worshipful Order that ye have taken upon you, ye Sir.' And when they were going out of the chapel, it was ordered for the king's master cook to meet with them at the door, and say to them, 'I, as the king's master cook, come at this time to let you have knowledge what is mine office. Sir, mine office is, if ye be untrue to your sovereign lord, or do against this high and worshipful Order that ye have taken, that I must smite off your heel by the small of your legs, and therefore I claim your spurs, the which I pray you remember in this your mind, and God give you grace to keep this high and worshipful Order, and give you as much worship as ever had any of your kin.'

With this last singular custom, the ceremony of consecration ended. The Knights were afterwards seated at a 'side-borde' in the king's hall, while the king dined, but the Knights ate no meat. After the repast the Knights were to 'do on them long blue gowns; and it must be purfled about with ermine, and a white lace of silk with gold in the toftis (? tufts) must be pinned with a pin upon his left shoulder, and a hood of the same, purfled about of the shape as bachelors of law have; and the hood must be cast about his neck, and the hood and the tippet pinned together upon the left shoulder. And then they go altogether unto the king, and when they come into his presence, one shall say for them all, in this wise: "Most high and most mighty prince, our sovereign lord, we thank you of this high and worshipful Order that ye have given unto us, and we as your liege men shall be ready at your commandment;" then they shall bow them down all at once, and arise and go their way.'

It was necessary once more to change their raiment, as the 'king's chaundre' had all their gowns and hoods for

his fee; and after this, adds the manuscript in conclusion, 'then alle the newe-made Knyghtis may doo what them likeis, for all is done and endid.'

The peculiar ceremonies above related were all of symbolic character, and are not supposed to have been confined to the Order of the Bath. The bathing and vigil were, indeed, universally necessary; the former as symbolising the purity of life and conversation, which were rightly held to be the noblest ornament of the knightly office; while the bed in which they reposed after the bath was symbolical of the rest they were hereafter to enjoy in Paradise. The vigil, or watching, preparatory to the high ceremonial of the morrow, was also symbolic; more especially when considered in connection with the 'watches of the night,' and the vigils, or eves, which usher in the Festival Days of the Church, just as Tertullian traced a military derivation in the term 'stationes,' the stated weekly fasts of the Church.

So, it has been said, that it is necessary for each man to watch, whether it be in the evening, that is in youth; or at midnight, that is, in the middle of this our dark human life; or at the cock-crowing, when he is now more advanced in years; or in the morning, when he is in old age: for these things seem to imply that this necessary watchfulness will be found in worldly callings, and in every various shape of life's warfare.

The ceremony of the degradation of a Knight is recorded in the reign of James I., when one Sir Francis Michel, having been convicted of grievous exactions, was sentenced to be degraded from knighthood, fined £1000, and confined in his house during the king's pleasure. He was brought to Westminster Hall, having first been conducted with great contempt through London. The sentence of Parliament was openly read by Philipot, a pursuivant, in

an audible voice: when the servants of the Marshal having hacked his spurs, threw them away. Somewhat similarly, the taking away of the horse from a Roman knight was regarded as degrading him. The sword was then unbelted: it was of silver, but ought to have been of gold. Being broken over his head, it was likewise thrown away. Then the first Commissioner pronounced that he was no longer a Knight, but a scoundrel knave, such as was formerly Andrew de Harcla when degraded by Antony Lucy. Harcla, Earl of Carlisle, being convicted of treason, Edward II. after judgment, had his sword broken over his head, his spurs hewn off his heels, and his judge, Sir Antony Lucy, significantly pronounced, 'Andrew: now thou art not a Knight but a knave.' This, again, had its classic parallel in the Censor's passing over the names of degraded Knights. It should be observed, however, that the word 'knave' is not here used as a term of reproach, further than as intimating the change in his rank from a Knight to a servant. The present use of 'knave' amongst us seems to be an instance of that degradation of Saxon words in our language, noticed by Trench in his interesting lectures.

During the whole ceremony of Michel's degradation, the three kings of Arms, Garter, Clarencieux, and Norroy, sat at the feet of the Lords Commissioners.

The servile offices required of the candidates for knighthood, who in company with the king's sewer carried the dishes from the kitchen into the hall, for the royal banquet, signified that they were from henceforth to 'take leave of servyce of squyers,' like the *accolade*, which may possibly have had reference to this, signifying that, no longer owing service, they could no longer be corrected with impunity; youths of noble birth being in general brought up as 'squyers' in some illustrious

family, where they were instructed in the science of arms, and expected to perform, with gentle courtesy, such services as are now usually discharged by menials.

An Esquire was an *Escuyer*, or *Scutifer*, that is, shield-bearer, it being a part of his duty to follow the Knight whom he served into the field, as he oft did, to the death. In some instances esquires were created by the king, who gave them a collar of SS, and silver spurs, in token of their investiture. A Knight's spurs were invariably of gold, as the Roman knight's ring, whence 'annulo aureo donari' was equivalent to being created a Knight, as we say, 'winning his spurs.'

Knights bannerets were superior in rank to Knights bachelors: they were made, as an old chronicler informs us, in the field, 'with the ceremony of cutting off the point of his pennant of Arms, and making it a banner. He being before a bachelor knight is now of an higher degree, and allowed to display his Arms in a banner as barons do. Howbeit these Knights are never made but in the warres, the king's standard being unfolded.' Froissart also gives a particular account of the manner in which the title of Knight banneret was conferred by the Black Prince upon Sir John Chandos, immediately before the battle of Navarette.

'Sir John Chandos advanced in front of the battalions, with his banner uncased in his hand. He presented it to the Prince saying, "My Lord, here is my banner. I present it to you, that I may display it in whatever manner shall be most agreeable to you; for, thanks to God, I have now sufficient lands that will enable me so to do, and maintain the rank which it ought to hold!"

'Then the Prince, Don Pedro, being present, took the banner on his hands, which was blazoned with a sharp stake *gules* in a field *argent*; after having cut off the tail to make

it square, he displayed it, and returning it to him by the handle, said, "Sir John, I return you your banner; God give you strength and honour to preserve it."

'Upon this Sir John went back to his men with the banner in his hand, and said to them, "Gentlemen, behold my banner and yours; you will, therefore, guard it as becomes you." His companions, taking the banner, replied with much cheerfulness, that "If it pleased God and S. George, they would defend it well, and act worthily of it, to the utmost of their abilities," or, as say the good Knights of King Arthur, 'as we may.'"

CHAPTER VI.



THE KNIGHTLY ORDERS OF GREAT BRITAIN.

'Pulcro distinguitur ordine.'

JUVENAL.

'*Talbot*. When first this Order was ordain'd, my Lords,
 Knights of the Garter were of noble birth,
 Valiant and virtuous, full of haughty courage,
 Such as were grown to credit by the wars,
 Not fearing death, nor shrinking for distress,
 But always resolute in most extremes.'

SHAKESPEARE.

THE observations on knighthood in general, contained in our last chapter, lead naturally to the consideration of those chivalric Orders, which form so prominent a feature in the military history of Europe, and which it is still the privilege of kings and conquerors to confer, or even to create, either in remembrance of victories already gained, or, to stimulate in their followers the thirst for military glory. These different knightly Orders vary in rank and degree, in proportion to their exclusiveness, some being conferred only on princes of the blood-royal and peers of the realm, while into others men of lower rank may be admitted.

Every royal house in Europe has its peculiar Orders of knighthood, which are conferred by the sovereign, in token of gratitude or approbation, upon any, whether subjects or foreigners, where services have merited such distinction.

Our own illustrious Wellington had no less than eleven foreign Orders, all presented in acknowledgment of honourable services, rendered by him to the princes by whom they were bestowed. These, together with the religious Orders, must be described in a future chapter, as it is my intention, at present, to notice only the illustrious Chivalric Orders of Great Britain.

Of these, the Order of Knights of the Round Table, instituted, it is said, by the famous British hero, Prince Arthur, seems first to demand our attention, more especially, as it has, by some old writers, been supposed to have suggested the idea of the brilliant Order of the Garter. In an old work, called 'Honor Redivivus,' printed in 1660, I find the following particulars of that famous Order, which are at least amusing, although not wholly worthy of credit. The writer begins by asserting the Order of the Round Table to have been 'one of the most noble in the world, before or since,' and adds that it 'was created by King Arthur, who reigned in the year of our redemption, 490, and conquered Norway, Scotland, and so much of France, that he was crowned King of Paris,' a circumstance, which the worthy chronicler assures us, 'both our's and the French annals do testify.' We, perhaps, shall be rather inclined to class this fact amongst the 'many fabulous things' which he further informs us have been written of that king; but he adds, 'we may collect so much from the more serious, as may assure us that, without doubt, many noble and (beyond ordinary) heroic acts were performed by this generous prince, which caused the society of this Order to shine with so much the more splendour, than the ordinary stars of this sublunar world.' No less than ten kings, thirteen earls, and many barons, and other persons of rank and quality, are said to have been members of this fraternity

in the time of King Arthur; their number 'whan they were hole together, was euer an hundred,' says the old romance, 'entytuled La Mort d' Arthur,' and 'their place of convention was Winchester, where they had their round table; and at the Feast of Pentecost, they always met and feasted.' But others are of a different opinion, and tell us that 'Windsor Castle was the most peculiar place, where a round table was erected for their meeting, being a castle built by the same king.' Anstis, in his history of the Garter, asserts that 'Arthur built that noble tower (Windsor) and there instituted (as they call it) his round table. This was a seat, made of an extraordinary wood, drawn round into a circle, and beautifully adorned, which Arthur had set apart for those select Knights which he had chosen, and united for himself; and it was still farther ennobled by the consecrating hand of the Archbishop of Canterbury.'

Some modern writers have supposed the stories of Prince Arthur and his Knights to have an allegorical signification, and that the Order of the Round Table, and the quest of the Holy Graal, on which every virtuous Knight was bound to enter, had some reference to the distinction between Knights of the simply secular Orders, and those who were also bound by religious vows. Whatever may be the truth in this matter, it seems certain that the Order of the Round Table was one of no trifling celebrity; and even as late as the time of Edward III., a stately banquet was given at Windsor in commemoration of the extinct Order, then superseded by that of the Garter. On this occasion, Edward is said to have erected for the banquet a hall four hundred feet in diameter, in which many Knights were feasted at a round table.

The Order of the Garter is the most ancient English Order of knighthood of which any historical records

exist. It was instituted by Edward III., about the year 1349, partly to commemorate his victories over the French, and partly as a means of rewarding those Knights and nobles, whose valour had so largely contributed to his success. The ribbon of the Garter is blue, because that colour forms the field of the royal Arms of France, and the words which encircle it ought probably to be translated, *not* 'Evil be to him who evil thinks;' but, as is suggested by Sir Harris Nicolas, 'Dis-honoured be he who thinks evil of it;' whether in allusion to the Order, or to the expedition into France, seems doubtful. +

The tale of this far-famed Order having been founded in compliment to the Countess of Salisbury, is too well known to require repetition, even were it less improbable; the old writer, who has been already quoted, in reference to King Arthur, declares it to be his opinion, that 'This humour arose from the French stories only, who would be apt enough to endeavour an abatement of it, lest its glory should appear too illustrious in the eye of the world, and outshine or eclipse their blazing star.' * And an old French writer on Heraldry, referring to this Order, says that 'Edouard troisième, Roi d'Angleterre, fit l'ordre de la jartière bleue, par vue assey légère et malhonneste occasion, au lieu de celui de la Table ronde, que le Roi Artus avoit autre-fois institué à Windsore, sous le nom de S. Georges.'

The Order of S. George was instituted, according to Anstis, by Richard I., 'who, when he lay with his army against Cyprus and Acon, and was wearied with the length of the siege, the Holy Spirit informed him, by

* The Star was an Order of Knighthood, revived, or instituted by the king of France, at the same time as the institution of the Garter by Edward III.

means of an apparition of S. George, and it came into his mind to put on the legs of some select Knights a leather belt with a buckle, being what they had in readiness, by means of which, being mindful of their future glory, they might be stirred up to behave themselves bravely and valiantly, and so to obtain the victory. In remembrance of which thing, after he had obtained many victories, when he returned into his own country, after a long absence, he intended to found and perfect that illustrious Order of S. George, on whose guardian protection the English so much rely; and what he did not go through with, Edward accomplished;—the *third* Edward, in all kinds of piety, bravery, and conduct truly great and supreme.'

The memory of S. George is connected no less with the Order of the Garter, than with that of the Round Table, and his name and legend are perpetuated in the badge. The sovereign is always at the head of the Order of the Garter, which consists of twenty-five companions, of whom the Prince of Wales was originally first; but neither members of the royal family, nor foreign princes, are now included in that number. No one can be admitted into the Order, unless he already holds the rank of Knight Bachelor. There are five principal officers for the service of the Order. The Prelate, who is always the Bishop of Winchester; the Chancellor, an office formerly annexed to the See of Salisbury, but now belonging to the Bishop of Oxford, as recent alterations in the ecclesiastical division of England have placed Windsor in his diocese. Both the Chancellor and the Prelate bear their own Arms (impaled as usual with the insignia of their see), encircled with the Garter. The other officers are Garter King of Arms, the Registrar, and Gentleman Usher of the Black Rod.

The Registrar is always dean of Windsor; the Gentleman Usher must be a Knight Bachelor, and a native of England: his badge is a knot, resembling those in the collar, placed within the Garter; and the Arms of the Knights Companions are also distinguished by being encircled with the Garter.

The colour of the Garter is, as has been already said, blue, the edging and motto being of gold; the collar, (which may also encircle Arms, outside the Garter), consists of twenty-six Garters, enclosing red roses, seeded and barbed *proper*, upon a blue ground, and as many golden knots. The habit of these Knights, says an old writer, is 'a cassock of purple velvet, lined with white sarcenet, on the left shoulder, whereon is an escutcheon of S. George, embroydered within a Garter, with the motto. The escutcheon is *ar.* a plain Cross *gu.* Above all, about the neck they wear a collar of the Order, weighing thirty ounces troy, composed of Garters and knots, enamelled with roses, red and white. At the collar hangeth the image of S. George on horseback, enriched with precious stones.' This is the ornament called the 'George,' and one resembling it is said to have been worn as the badge of an Order instituted by Constantine, in the year 312, and called the Order of the Golden Angel. The collar of this Order is described as consisting of fifteen plates of gold, fourteen of them bearing the sacred monogram; the fifteenth, or central plate, oval, with the monogram on a Cross *patonce gules*, edged *or*, having on its points the letters I. H. S. V.,* and pendant from it, the figure of S. George killing the Dragon.

Such, at least, is the description given; but considering the name of the Order, and the time at which it is said to

* ! *In hoc signo vinces.*

have been instituted, it may be doubted whether the figure is not really intended for S. Michael and the Dragon.

Besides the Collar and George, the Knights of the Garter wear 'about the left-leg a garter, enamelled and enriched with gold, pearl, and stones of great value, with the same motto of "Honi soit qui mal y pense." For their ordinary ensign, they wear a blue ribbon over their left shoulder, and another on their left leg, and a star of silver embroidery on the same side of their cloak, with the scutcheon of S. George in the centre of it.' With respect to the signification of this costume, Anstis observes, 'By that honourable orbicular ornament round one leg, or on the shoulder, the Knights were reminded, whatever they undertake, to go thorow it with piety, sincerity, and friendship. The Collar, composed of buckles and bosses, precious with the ensign of S. George, reminds them of being bound in the same bond of Fidelity, Peace, and Friendship, that as with a chain their affections might be linked together, and remain united, so as not to be separated. The George, hanging down upon the breast, puts them in mind of him, and that as he, being their proper Saint, showed himself a faithful and glorious soldier of Christ, and His Spouse the Church, so they also should approve themselves glorious soldiers and faithful asserters of Christ, the Christian religion, and their society.'

I wonder whether any 'Anstis' was found, to explain to the Sultan the meaning of the jewels with which he was invested not long since! Truly, now

'The George, profaned, hath lost his holy honour;
'The Garter, blemish'd, pawn'd his knightly virtue.'

Rich. III., Act 4.

Those who are admitted to this most honourable Order

are required to take a solemn oath, that 'as long as they shall be fellows of the Order, they will defend the honour, quarrels, rights, and lordships of the sovereign, and that they will endeavour to preserve the honour of the said Order, and all the statutes of it, without fraud or covin.'

The ceremony of deprivation was also attended with particular forms, and it was decreed, that 'Whosoever shall be convicted of any capital offence, or shall be known cowardly to have turned their face from their enemys in battle, or shall be spotted with any cryme, though they escape the paynes of death shall be removed and expelled from this Order and felawshipp. After that Garter, the Kinge of Arms, hath declared openly his offence, being treason or heresy, at Windsor, accordyng to the accoustumed maner, one of the herauldes of Armes shall throw down his hatchments hanging over his seate there, and contemptuously sporne with his fete, as he may, out of the chapel, by which fact he shall be taken ever after-wardes for a person degraded and quite depryved of this Order.'

To create any foreign sovereign a Knight of this Order has ever been regarded as the highest honour that can be conferred by our sovereigns. Anstis has preserved some 'Instructions given by the Kinge's Highnes to Sir Gilbert Talbot, and to Thabbot of Glastonbury (the abbot), conteyninge the forme and manner, how they shall use themselves in the delyverance of that noble Order of the Garter, and the ornaments thereto belonging to the Duke of Urbyno &c.

'After due Recomendacions and Presentacions of the Kinge's lettres, first, the said Abbot of Glastonburye shall make a brefe oracion, wherein he shall not only touche the Laudes of the most noble Order of the Garter, and of

the Kinge's Highnes as sovereigne of the same, but also declare the great vertues and notable Deedes of the noble Duke, &c. Sir Gilbert Talbot shall deliver the Garter to hym, and cause the same, in good and honourable manner to be put abowt his legge; the said Abbot of Glastonburye sayinge audablye, certain wordes of presentation.'

Henry VII. also created Philip I. of Spain a Knight of the Garter, and the Prince of Wales received from that sovereign in return the Order of the Toison d'or. Philippe le Bel, as he was called, had, with his queen Juana, been accidentally driven by stress of weather on the English coast, and was compelled to land at Weymouth. The King invited him to visit Windsor. The Prince of Wales met him, and brought him to the Castle with great honour and magnificence; the countenances of the two princes, says the historian, 'were pleasant, their behaviours friendly, and their embraces equal; all things were sweetly, delicately, and royally done.' To do him further honour, Philip was solemnly installed at Windsor a Knight Companion of the Garter, Toison d'or assisting in the ceremonial. At the same time the Prince was chosen into that of the Toison d'or, of which Queen Juana, and Katharine of Arragon, Princess of Wales, were sisters.

In our time, I grieve to say, we have seen this noble Order degraded by being conferred upon a Mahometan; in utter forgetfulness as it would seem, on *both* sides, of its origin and intention. Otherwise it would be difficult to say, which was more base, the nation who could offer, or the sovereign who could accept the decoration. I fear, however, that the disgraceful pre-eminence remains with us; for, although the Sultan might know little of its previous history, we, at least, know the meaning of that

Blood-red Cross, and should have hesitated, for the sake of Him of Whom it is a memorial, ere we sent it to glitter on the breast of an infidel, or admitted the Crescent to pollute His very sanctuary.

The Knights hold a feast yearly at Windsor Castle, on S. George's Day; and on the morrow of that day they were all required to attend in black gownes under their mantles, to 'Heare masse of Requiem, which shall be solempnely song, for the sowlys of the Felawys that been Decessed, and of all odir Crysten Peple, and that all the compaignye be there, without somme of them be lette Resonably, or Ells that he hath Lycence of the souverain.' The church and deanery there, were, it is said, founded at the time of the institution, and also 'thirteen poor aged gentlemen established, to be maintained with stipends by the name of Knights of Windsor, who had appointed to them robes of scarlet cloath, with a small escutcheon of S. George upon their shoulders, according to the manner of the Order, which were to pray for the Order.'

The military Order of Knights of the Bath was instituted in England, at the coronation of Henry IV., in 1399. About the time of Charles II. it fell into disuse, until revived by letters patent, in the reign of George I. As then constituted, it consists of the Sovereign, Grand Master, and thirty-six Companions, and has seven officers: the Dean, Registrar, Gloucester King-of-Arms, who is besides styled 'principal Herald of the parts of Wales and Hanover Herald.' A Herald, having the title of 'Blanc Coursier;' a Secretary, an Usher of the Black Rod, called also 'Brunswick Herald,' and Messenger. Knights of the Bath were anciently distinguished by an emcrass, or scutcheon of azure silk upon the left shoulder, charged with three crowns *proper*, with the motto 'Trois en un.'

The Collar is composed of nine imperial crowns, and eight roses, thistles, and shamrocks, issuing from a sceptre, all enamelled *proper*, linked together with seventeen white knots. The Badge is a white Maltese Cross, cantoned with four Lions of England (or lions *passant gardant*). On the centre is a circular compartment, charged with the rose, the thistle, and the shamrock; and, when borne by a military Knight, encircled by a wreath of laurel, issuing from an escroll *az.*, inscribed *Ich Dien*, in letters of gold.

At the termination of the war, 1815, it was ordained that the Order should thenceforth consist of three classes, viz., seventy-two Knights Grand Crosses (G. C. B.), one hundred and eighty Knights Commanders (K. C. B.), and an unlimited number of Companions (C. B.). Twelve of the seventy-two Knights of the first class are nominated for civil services. They are permitted to use supporters to their Arms, which are placed within the red circle of the Order, edged with gold, the old motto, 'Trois en un,' being replaced by the Latin legend, 'Tria juncta in uno.'

The Arms of Knights Commanders are similar, except that they are not permitted to use supporters, and the badge pendant from their red ribbon is smaller; that worn by Companions is smaller still.

I must not omit to mention the ancient but short-lived Order of the Passion, founded in 1380, by Richard II. of England, and Charles VI. of France, for the recovery of the Holy Land from the dominion of the Saracens. The Knights wore white mantlets, on which was sewed the badge of the Order, a plain red Cross, fimbriated with gold, and having at its intersection an eight-foiled compartment, composed of four pointed leaves in cross, and four round ones in saltire, edged *or*, and charged with an *Agnus Dei proper*.

The Hanoverian, or Guelphic Order, and that of S. Michael and S. George, are of recent institution. Both consist, like the Order of the Bath, of three classes. In the former, the circle within which the first two classes place their Arms is blue, edged with gold, and inscribed 'Nec aspera terrent,' and this is again encircled by a wreath, either of oak leaves or laurel, according to the nature of the service for which it is conferred. The badge of the latter is a circular plate, upon which is a representation of the Archangel Michael overcoming Satan, in his right hand a fiery sword, and in his left a chain. The motto is 'Auspiciū melioris ævi.' This Order was created by George IV., in commemoration of the Republic of the Ionian Isles having placed themselves under the protection of Great Britain.

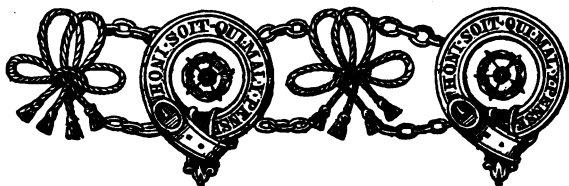
The Scottish order of S. Andrew, or the Thistle, claims to be of very great antiquity, and is connected with the curious tradition concerning Hungus, King of the Picts, related in the preceding chapter on 'Standards.' Little, however, is known of the Order before the reign of James V., by whom it was revived about 1540; its existence at that time was very brief, and no chapters were held during the long minority of Mary Stuart, who, with the sword and sceptre of Scotland inherited the sovereignty of that Chivalric Order. To borrow Agnes Strickland's graphic description, 'This was the first time the gold spurs and green collar of the Thistle had been worn by a lady, and Mary determined to exercise her prerogative of "choosing her man," or, in other words, investing a male deputy with the privilege of performing the duties of her office. The substitute selected by Queen Mary was Henry Stuart, Lord Darnley; rather, I should surmise, from a desire to invest that noble with peculiar marks of her favour, than from the

feeling that there was anything unfeminine in the office, as Miss Strickland seems to imply. Darnley, advancing to the footstool of Queen Mary's throne, and kneeling before her, pronounced the oath of a Knight, vowing to 'defend the Christian faith with all my power, to be leal and true to my sovereign lady, the Queen of Scotland, and her successors;—to defend the realm of Scotland from all aliens and strangers; never to fly from my princess, master, or fellow, with dishonour in time of need. To defend all orphans, maidens, and widows of good family; and wherever I hear of murderers, robbers, or masterful thieves who oppress the people, to bring them to the laws, to the best of my power. Finally, to fortify, maintain, and defend the noble Order of Knighthood, of which I am now about to receive the horse, arms, and knightly habiliments, according to my power.' It was restored by Queen Anne in 1703, and has continued flourishing ever since, the number of Knights, restricted at first to twelve, having been increased to sixteen by George IV. at his coronation. The officers of this Order are four in number, and the collar is formed of golden thistles, and sprays of rue, enamelled *proper*, this being the ancient insignia of the Scots and Picts.

The badge appended to the collar consists of a radiant star, *or*, charged with a figure of S. Andrew, *proper*, robed in a mantle of green, and surcoat of purple, and supporting in his arms the Cross *ar*. The jewel of the Order, has inscribed on it the following words, 'Nemo me impune lacessit.' S. Andrew was also invoked as patron of an Order instituted by Philip of Burgundy, and of which the badge was a S. Andrew's Cross.

The last Order which I shall notice, is that of S. Patrick, instituted by George III. in 1783. It consists of the Sovereign, the Grand Master, who is always the

Lord Lieutenant of Ireland for the time being, and a certain number of Knights, each of whom has two esquires. The collar is of pure gold, formed of harps and roses placed alternately, and connected by twelve knots. In the centre is a royal crown, from which depends an appropriate badge, containing the crown, the shamrock, and a Cross *saltire*, like that on the banner of S. Patrick, which was '*ar. a saltire gu.*' now transferred to the Union Jack, where it is combined with the Crosses of S. Andrew and S. George.



CHAPTER VII.

RELIGIOUS ORDERS OF KNIGHTHOOD.

— Then

Paris was meeting the helm.

HORACE.

— Then in Palestine,

By the way-side, in sober grandeur stood
A Hospital, that night and day received
The Pilgrims of the West : and when 'twas ask'd
"Who are the noble founders !" every tongue
At once replied, "The Merchants of Amalfi."
That Hospital, when Godfrey scaled the walls,
Sent forth its holy men in complete steel :
And hence, the owl relinquish'd for the helm,
That chosen band, valiant, invincible,
So long renown'd as Champions of the Cross
In Rhodes, in Malta."

ROBERTS.

THE consideration of knighthood and knightly Orders carries us back at once to the time of the Crusades, as the period when the earliest of which we have any authentic accounts, were founded. The first regular Orders being those semi-religious, semi-military fraternities, which were instituted for the defence of the Holy Sepulchre, and the charitable care of the sick and wounded, whether Pilgrims or Crusaders.

Such were the motives and objects of the noble Order of Knights of S. John of Jerusalem, called also Knights spitaliers, and owing their origin to the benevolent

piety of certain merchants of Amalfi, who, in the year 1048, obtained permission from the infidels to erect at Jerusalem three religious edifices, a Church, a Convent, and a Hospital for pilgrims, dedicated to S. John the Baptist.

During the first Crusade, which lasted no less than seven years, the brethren of the Hospital were most zealous in the performance of their duties; and so deeply sensible were the Crusaders of the gratitude they owed to these good men for their charitable offices and pious aid, that many European princes endowed the Order with munificent grants of land in their respective territories. About the year 1118, the brethren, by the advice of Gerard, their first superior, resolved to take upon themselves vows of obedience, poverty, and chastity, still preserving the original intention of their founders, by making attendance on the sick their chief duty, but subsequently combining with it that of fighting against the Saracens. They wore a long black mantle,* with a Cross of white cloth, of the form since called Maltese, on the left breast; and they were no less distinguished by bravery in the fight, than by tenderness and zeal in their ministrations to the sick and dying.

Compelled to quit Jerusalem after the city had been conquered by Saladin, in 1187, they retired first to Margat in Phœnicia, and afterwards to Acre, which they, in conjunction with the Knights Templars, defended gallantly for upwards of three years. The long-protracted struggle proving unsuccessful, they again retreated to Cyprus, where they obtained a temporary asylum in the port of Limisso, in that island.

In the year 1310, Foulkes de Villaret being Grand Master at the time, they besieged and conquered Rhodes,

* But in fight, red surcoats, with the white cross before and behind.

with seven adjacent islands; but their dauntless courage, and enthusiastic devotion to the cause of Christianity, rendered them objects of fear and jealousy to the Turks, who attacked them in the Island of Rhodes. On this occasion, however, the Knights of S. John proved victorious, being effectually aided by Amadeus V., Earl of Savoy.

In commemoration of this victory, Amadeus founded the Order of the Annunciation, and, at the same time, assumed a Cross in augmentation of his Arms.

The motto of Savoy, F. E. R. T., is also said to contain an allusion to this defence of Rhodes. 'Fortitudo ejus Rhodem tenuit.' In 1480, Pierre d'Aubusson being Grand Master, these intrepid Knights sustained another attack from the Turks, under Mahomet II.; but, although conqueror of Constantinople, he was repulsed by the invincible courage of the Knights of S. John.

Solyman the Magnificent, in 1503, brought a powerful army to the attack of Rhodes, and, after a severe siege of six months, succeeded in obtaining possession of the island. The Knights, under their noble Grand Master, L'Isle Adam, made an heroic resistance, and were vanquished at last, less by the arms of Solyman, than by the treachery of a Spanish Knight, and the tardy aid afforded them by Charles V. The Emperor, prompted possibly by the wish to make some compensation for the injury they had sustained in consequence of his neglect, ceded to the Order the sovereignty of the Island of Malta, on condition that the Grand Master should annually present a falcon to the king or viceroy of Sicily; and of this island they took possession in 1530, seven years after their expulsion from Rhodes, a period which they had passed chiefly at Viterbo, where Pope Adrian VI. offered them an asylum.

Still they were pursued by the invincible enmity of the Turks, to whom their bold defence of the Holy Land had rendered them objects of hatred and terror ;—so fully did these heathens realise the heathen poet's declaration, 'He who fears the gods terrifies men ;' but the Knights had fewer disadvantages to contend with, and the Turks were repulsed with tremendous slaughter, the Grand Master at the time being Parisot de la Valette, from whom the town of Valetta, founded in the following year, takes its name.

From this time (1565) to 1798, the Knights continued in undisturbed possession of their island, adhering to the rule framed by Raymond du Puy at their first establishment. The Order is divided into three classes, Knights, Chaplains, and Serving Brethren, or Sergeants-at-Arms. Every candidate for admission into the class of Knights, was required to prove himself to be of noble descent ; Chaplains, the second-class, were also to be noble, but they were sometimes assisted in the performance of their duties by clergy of inferior rank, called Priests of Obedience.

As the Knights composing this Order were natives of every country in Europe, they were divided into eight classes, and arranged in divisions called Languages, Provence, Auvergne, France, Italy, Arragon, England, Germany, Castile, and Portugal, and to each language a separate residence was assigned. Some of these are still distinguished by the names of the several Languages, Hôtel d'Arragon, d'Italie, &c. ; and modern visitors of Malta may dwell under the same roof which once sheltered the chivalrous Knights of S. John. These different Languages had priories in their own countries, with a number of subordinate commanderies or preceptories.

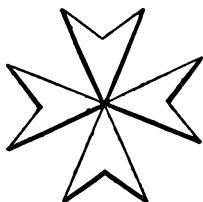
The church of Tonbridge, called originally Tonebrugge, in Kent, was given by the lord of the castle, Gilbert de Tonebrugge, to the Knights Hospitallers, and the neighbouring churches of Hadloe, Capel, and Tudely; belonged to the same Order.

The old gate of S. John of Jerusalem, at Clerkenwell, is the last-remaining relic of the magnificent Hospital of the Order, founded there by Jordan Briset, about 1110. True to the monastic vows which they had taken and maintained with such desperate and heroic fidelity against the Saracens, the Knights of S. John, at Clerkenwell, vainly resisted the despotic commands of Henry VIII., who, in 1540, dissolved their establishment by Act of Parliament. They had a brief revival of prosperity under Mary; but Elizabeth, requiring them to take oaths of supremacy to her, they, feeling doubtless that the vows they had already spoken could not without guilt be set aside, resigned themselves to the spoiling of their goods, and she joyfully enriched her own coffers with the treasures that had been accumulated for the relief of the poor and destitute, while the despised brethren took refuge in other countries; not, we may well believe, unregretted; for the Religious Houses of the Knights Hospitallers, to use the forcible words of the late Professor Blunt of Cambridge, had been Almshouses and Dispensaries, and Foundling Asylums, relieving the state of many orphan and outcast children, and ministering to their necessities, God's ravens in the wilderness, bread and flesh in the morning, bread and flesh in the evening. They had been inns to the way-faring man, who heard from afar the sound of the vesper bell, at once inviting him to repose and devotion, and who might sing his matins with the morning-star and go on his way rejoicing.

The last scene in the history of the Knights of Malta, as they were called from their residence in that island, is the saddest of all. Twice they had been the victims of internal treachery in their struggle against the Turks ; but the power of the crescent had long been declining, and for two hundred and thirty-three years the strongly fortified island of Malta had afforded them an almost impregnable retreat. In the year 1798, the French, who had furnished so many illustrious names to the records of the Order—Foulkes de Villaret, d'Aubusson, L'Isle Adam, and la Valette, being all, it is said, of French extraction—eternally sullied that bright page in their national history, and some Knights of their Language taking advantage of the pusillanimity of the then Grand Master, Ferdinand d'Hompesch, procured the surrender of the island to Bonaparte without even striking a blow. When the peace of Europe was restored by the abdication of Napoleon, Malta was ceded to England, the claims of the Knights having apparently been ignored ; indeed the Order was now virtually at an end : a few Knights retired to Trieste, Messina, and Catania, and the poor remains of this once noble and beneficent society are now settled at Ferrara, in the States of the Church, under the protection of the Pope.

The Ensign of the Order of S. John, is *gules*, a Cross *argent*. The Grand Masters quartered it with their own Arms, in the first and fourth. Knights bore it in *chief*, that is, on the upper division of the shield, their own Arms being placed below. A shield, thus emblazoned, may still be seen, though terribly dilapidated, upon the gateway already mentioned at Clerkenwell. It bears the Arms of the last prior but one, Sir Thomas Docwra.

The badge of the Order is a Maltese Cross, of white enamel, edged with gold. The Knights Grand Cross wear each a white Cross on the breast of their habit, which is of different colours, according to their rank: red for the General, violet for Bishops and Priors, and black for all others.



The Grand Master is styled, 'Master of the Hospital of S. John of Jerusalem, and Guardian of the Poor of Our Lord Jesus Christ,' and addressed by his subjects as 'your Eminence.' A convent, dedicated to S. Mary Magdalene, had been founded at Jerusalem, at the same time with the Hospital of S. John; and shortly after the brethren, under their superior, Gerard de Didier, became a religious fraternity, Agnes, abbess of the convent, with her nuns, embraced the same rule, (that of S. Augustin,) took the same habit, and bound themselves by similar vows. A Preceptory of sisters of this Order was established at Buckland, in Somersetshire, by Henry II., in 1180.

The Order of Knights Templars, also partly military and partly monastic, was instituted about the same time as that of the Hospitallers; and like them they embraced the rule of S. Augustin—their military vows binding them especially to protect the Holy Sepulchre, and to defend from injury all pilgrims who resorted thither. The Knights were originally only nine in number, Hugo de Pergamo, and Godofredus de Sancto Amore, being at the head of the noble band. All were required to be noble by birth, and to show a certain number of quarterings. In Italy only, the sons of merchants were allowed to enter the religious Orders.

They took upon themselves vows of chastity, poverty, and obedience; and Baldwin, King of Jerusalem, appreciating their noble courage and self-denial, assigned them a portion of his own palace for their abode. So great was their poverty, that the first founders of the Order are said to have had but one war-horse between them; and, in remembrance of this circumstance, the first seal of the Order bore two Knights mounted on one horse; this was replaced subsequently by an *Agnus Dei*, which was doubtless intended to convey similar lessons of humility and self-denial.

S. Bernard, the Abbot of Clairvaux, speaks in high terms of the zeal, humility, and charity, which distinguished these holy Knights at the time of their first institution: 'At the approach of the enemy,' says he, 'they arm themselves with faith within, and iron without. They seek no adornment of gold, choosing rather to inspire the enemy with terror, than to excite the desire of booty. They are in union strange, gentler than lambs, yet fiercer than lions, so that one knows not whether to call them monks or Knights.' The Knights Templars, like those of S. John, were divided into three classes, Knights, Chaplains, and serving brethren; and every candidate for admission was required to be of unsullied name and noble birth, neither married nor in debt. He was led into the presence of the assembled chapter, and, prostrating himself at the feet of the Grand Master, humbly requested to be admitted. The Grand Master, before administering the vows, warned the candidate not to be induced to enter the Order by a vain hope of enjoying earthly pomp and splendour; he told him that he would have to endure many things, sorely against his inclinations; that he would be compelled to give up his own will, and submit entirely to that of his superior.

Finally, he asked certain questions, to which the intended Knight was required to return true answers, on pain of being expelled the society as a perjured man and false Knight. Similar ceremonies were observed at the admission of the serving brethren. These last, when the Order was first instituted, were clad only in cast-off garments; but afterward wore black robes, and brown tunics, marked with a red cross. The Grand Master was bound to reside always in the East; his office was held for life, and many solemn ceremonies, fasting, prayer, and the administration of the Holy Eucharist, attended his consecration.

Driven from Jerusalem by the Saracens, at the same time with the Knights of S. John, after Peter de Beaujeau, Grand Master of the Templars, had defended Acre against the attack of two hundred thousand Mameluke Tartars, and, with all the noblest followers of his standard, died within its walls, both Orders found a refuge in the Island of Cyprus, which belonged to Henry de Lusignan, who claimed the crown of Jerusalem. The Knights of S. John afterwards conquered Malta; but those of the Temple, increasing rapidly in numbers as well as in wealth, soon established Preceptories in almost every country in Europe. The round churches of England, built in imitation of the Church of the Holy Sepulchre in Jerusalem, which the Knights Templars were especially bound to guard, owe their origin to that Order. Four only of these are now standing: at Cambridge, Northampton, Little Maplestead in Essex, and the magnificent Temple Church in London, which, as well as the Temple itself, belonged originally to the Templars.

Their riches, indeed, became the cause of their destruction. Forgetting that it was theirs to blend

'The fine vocation of the sword and lance
 With the gross aims and body-bending toil
 Of a poor brotherhood, who walk the earth
 Pitied,'

they may have suffered pride, luxury, and indulgence, the vices of overmuch prosperity, to sully the purity of their first professions; yet many of the charges brought against them, and on the strength of which they were destroyed and their property confiscated, are too obviously malicious and absurd to need refutation.

Philippe le Bel, King of France, was needy and avaricious; he coveted the wealth of the Templars, and at his request, and by his representations, Pope Clement V. was induced to sanction their dissolution. Nor could this alone content Philippe. Some pretext was necessary to enable him to take possession of their wealth; and the Grand Master, and no less than sixty of his Knights, were accused of the wildest and most improbable crimes, and executed at the same time, all with their dying breath proclaiming themselves innocent, and refusing with heroic scorn to make one admission which might tend to criminate either themselves or their brethren.

That some among them were false to their vows, avaricious, cruel, and revengeful, is doubtless but too true; yet nothing can justify either the cruelty of Philippe, or the base compliance of the Pope. It is to this crime that Dante alludes in a burst of his splendid indignation—*

'To hide with direr guilt
 Past ill, and future, lo, the Flower-de-luce
 Enters Anagni,

* Pope Boniface was, by command of Philippe, taken prisoner at Anagni, and died in frenzy shortly after. It was his successor,

Lo, the new Pilate, of whose cruelty
Such violence cannot fill the measure up ;
With no decree to sanction, pushes on
Into the Temple his yet eager sails.'

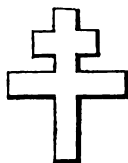
In fact, the arrest and murder of the sixty Knights took place five years before the decree passed by the Pope, in 1312, by which the Order of the Knights Templars was abolished throughout Christendom. Edward the Second, of England, made a similar seizure of their property, on the Wednesday after Epiphany, 1308; and it was transferred by Act of Parliament to the Order of S. John, in 1323. According to Mills, however, the history of the Templars does not end here; and the order of succession of Grand Masters is perfect, as he asserts, from the time of Jacques de Molai down to the present. Johannes Marcus Larmenius of Jerusalem was appointed by the noble old man before his martyrdom, for such it may justly be called; and the charter of transmission is preserved at Paris, with the ancient statutes of the Order, "the records, seals, ritual, records, standards, and other memorials of the early Templars."

Bertrand du Guesclin was Grand Master from 1357 until his death, 1380. The office has been held since then by many noble Knights; and from 1734 to 1736 by three Princes of the royal Bourbon family, Louis Augustus Bourbon, Duke of Maine; Louis Henry Bourbon Condé; and Louis Francis Bourbon Conty. Louis Hercules Timoleon, Duke of Cossé Bressac, accepted the office in 1776, and died in the cause of royalty at the beginning of the French revolution. The present

Clement, who dissolved the Order of Templars, in compliance with a secret promise made by him to Philippe, through whose influence Clement obtained the Popedom.

Grand Master is Bernard Raymond Fabré Palaprat; and colleges, it is said, exist in England and many of the chief cities of Europe.*

The habit of the Knights Templars consisted of a long white tunique, marked with a red Cross on the back and front, and over this a mantle of the same. The priests or chaplains were required to wear gloves. Their banner, called *Beauséant*, was per *fess*, *sable* and *argent*; the fess, being in Heraldry a bar, drawn across the escutcheon, and containing about one-third of its height; this device was supposed to signify war to the enemies of Christianity, and peace to its friends. The Badge of the Order was a patriarchal Cross *gules*, bordered with gold. It derives its name from the fact that a Cross of that form is always borne by a Patriarch; that carried before the Pope having a triple transverse bar, while an Archbishop's is simple.



* The above particulars are extracted from Mills's History of Chivalry, vol i. p. 339, &c.

CHAPTER VIII.

FOREIGN ORDERS OF KNIGHTHOOD.

'Facies non omnibus una,
Nec diversa tamen, qualem decet esse sororum.'

OVID.

'Long so they travellèd through wasteful ways,
Where dangers dwelt, and perils most did wonne,
To hunt for glory and renownèd praise;
Full many countries did they overrun,
From the uprising to the setting sun,
And many hard adventures did atchieve;
Of all the which they honour ever wonne,
Seeking the weak oppressèd to relieve,
And to recover right for such as wrong did grieve.'

Fairy Queen.

SEVERAL other Orders, those, for instance, of S. Lazarus, S. Jago, of the Holy Sepulchre, of S. John and S. Thomas, S. Gereon, the Knights Teutonics, &c., are founded upon similar principles, and with the same object as those of the Knights Templars, and of S. John.

The Order of S. Jago, or Santiago, was founded in 826 by Don Ramiro, in commemoration of the miraculous appearance of S. James at the battle of Clavijo; when, the courage of the Christian soldiers failing before the desperate onslaught of the Moors, S. James, in his pilgrim's habit, with the Cross in his hand, suddenly appeared, mounted on a snow-white charger, and placing

himself at the head of the scattered hosts, led them on again to victory. It is common both to Spain and Portugal, and was in 1170 reformed and placed under the rule of S. Augustine by Cardinal Jacintha; the Knights, who were thirteen in number, binding themselves not only to resist the Moors, but to lodge and guard all Pilgrims visiting the famous shrine of S. James at Compostella.

The Orders of S. Jago, Calatrava, and Alcantara were all rich and powerful, and exerted a corresponding influence on the secular affairs of the kingdom. The former, in the thirteenth century, had in its possession eighty commanderies and two hundred priories, and could bring into the field as many as one thousand men-at-arms, with their followers. Considerable power was vested in the Grand Masters of these Orders, in the case of a sovereign's minority; and on one occasion, when the king of Spain, Henry IV., was suspected of attempting to deprive his brother Alfonso of the succession, by passing off upon the people a supposititious child as his own, the Grand Masters of these Orders claimed as their privilege the right of accusing and passing sentence upon their sovereign. The proceedings were, in fact, commenced and carried through with the greatest pomp and solemnity; a spacious theatre was erected without the walls of the town of Avila, where the assembly had been convened; an image, intended to represent the king, was seated on a throne, clad in royal robes, a crown upon its head, the sceptre in its hand, and the sword of justice at its side. The accusation having been read, sentence of deposition was pronounced. At the close of the first article, the Archbishop of Toledo tore the crown from the head of the image; at the second, the count of Placentia snatched the sword of justice from its side; at

the third, the count of Benevente wrested the sceptre from its hand, and, at the conclusion, Don Diego Lopez di Zuniga tumbled the pageant headlong from the throne. Don Alfonso, the younger brother of Henry, was immediately proclaimed king of Castile and Leon, but he dying shortly after, Henry IV. consented to give up the claims of his supposed daughter Joanna, and acknowledged his sister Isabella as his heir. At his death she succeeded to the throne, and marrying Ferdinand of Arragon, united those two important kingdoms. The Moors being in their reign driven out of Spain, the original purpose of the Order was at an end; and Isabella having requested that Ferdinand should be elected Grand Master, the dignity has ever since remained united to the Crown.

The Knights of S. Jago hold their solemn feast on All Saints' Day. Their badge is a Cross, the lower limb of which is pointed like a sword, and the upper crossletted, whence they are called 'La Orden de Santiago de la Espada,' the colour red, as being dyed with the blood of the Saracen, and at the intersection a scallop shell: but this scallop was reserved for those of noble birth, others wore the sword-cross alone, and a scallop-shell in silver or gold was also worn on a chain of gold around the neck. Their mantle was white. The motto, 'Rubet ensis sanguine Arabum,' surrounds the sword.*

The Orders of Calatrava and Alcantara, founded in imitation of that of S. Jago, bore, the one a red Cross, worn on the breast of their black monastic habit, the other a green Cross, of similar form. The history of the founding of the former Order is one of peculiar interest even in those days of romance and gallant daring, and somewhat resembles the old border tradition on which Scott founded his tale of 'Castle Dangerous.' The name

* See plate at p. 140.

Calatrava is derived from *Cala*, a castle (Arabic), and *Travas*, fetters, and was the name of a castle taken from the Moors in 1147. It stood on the Spanish frontier, and had been committed to the charge of the Knights Templars, who were, however, so few in number at the time, that they could not drive back the Moors. After eight years they resigned the fort to Sancho III., who offered it, as an hereditary possession, to whoever had courage to undertake its defence. These conditions were at length accepted by Don Raymond of Barcelona, a Knight of great renown, but now advanced in years, and Abbot of the Cistercian Convent of S. Maria di Fitero; and to God, the Blessed Virgin, and the Cistercian Order, the castle was accordingly granted as an heritage for ever. The bold monks long kept the Moors at bay, and at length a body of Knights collected round Don Raymond, and formed the germ of the monastic and military Order instituted by Sancho III. Their habit was originally black, with a plain red Cross, but in 1396 Benedict XIII. granted them a Cross flory, and dispensed with the monastic habit. Paul the Third further granted them permission to marry, and in the time of Charles V. the mastership was united with the Crown.

Spain boasts also of another noble Order, that of "Our Lady of Mercy," instituted in 1218, by James I. of Arragon, for the deliverance of Christian captives from amongst the Moors. Every Knight at his inauguration vowed to devote all his energies to the deliverance of his countrymen who were in Moorish prisons, and even, if need were, to remain himself a captive in their room. Within the first six years of its institution, no less than four hundred captives were ransomed. After the expulsion of the Moors from Spain, the Order transferred its labours to Africa.

The Order of the Teutonici, or Teutonic Knights, is said to have been founded 'by an Almain, who, with his wife, settling in Jerusalem after the taking of the city, founded there a hospital for the reception of pilgrims, with an oratory dedicated to the Blessed Virgin, and in a short time had drawn such resort, that from thence arose a fraternity, electing a Grand Master; every man of that association apparelling himself in white with a Cross patonce *sable*, voyded with a Cross patonce double, *or*.'

They afterwards took up arms, in imitation of the two existing Orders, and Pope Celestine having granted a bull for the establishment of the Order, Heinrich Walpoti was elected Grand Master, in 1191. Jerusalem being reconquered by the Turks, they removed to Ptolemais, and thence into Germany, where Conrad, Duke of Suabia, made over to them the territory of Culm, and invited them to turn their arms against the heathens of Prussia. 'In this war they got great honour, and the emperor granting them permission to enjoy what by the sword they had wonne with expense of some blood, they purchased great revenues in Prussia, founded Konigsberg, Dantzic, and all the chief towns, and built many illustrious edifices and some cathedrals, establishing Bishops there, who were enjoyned to wear the habit of the Order.'

Albert of Brandenburg, who then disgraced the office of Grand Master, becoming a Protestant in 1525, the Order was virtually at an end, all those Knights who remained faithful to their vows being expelled, whilst Albert received from Sigismond, King of Poland, the investiture of Prussia, erected by him into a dukedom.

The remnant of the Order continued their ancient rule in Franconia, under their newly elected Grand Master, Albert Wolfgang, and a kind of Order was formed at

Utrecht for Protestants, who were required before admission to pay a certain sum into the fund for charity, and to prove themselves noble by four generations.

The badge of the Order is a Cross patonce *sable*, charged with another Cross double patonce, *or*, surcharged with an escutcheon of the empire, the principal Cross surmounted by a chief *azure* semée of France.

It seems that Henry VI. of Germany gave them the original Cross, Jean de Brienne, king of Jerusalem, the second, and S. Louis the Fleur de lis. Marienburg was the chief residence of these Knights, who were also lords of Livonia.

The Order of the Golden Fleece, Toison d'or, instituted in 1429 by Philip Duke of Burgundy, is one of the most honourable of the foreign Orders, being generally held second only to our own Order of the Garter. It gives a title, as has been already said, to the Burgundian king-of-Arms; and the name has been supposed to bear allusion either to the mythological story of Jason and the golden fleece, or to the fleece of Gideon, mentioned in Holy Scripture; while others believe it to have been adopted in compliment to the good burghers of Flanders, whose staple commerce was their wool. One old chronicler asserts that Philip's intention in choosing this name for his new Order was twofold. First, 'd'inspirer à ses prud hommes un courage héroïque à l'encontre des mescréants à l'exemple du noble et vaillant Gedeon suzerain du peuple de Dieu, qui sur l'assurance mystérieuse du miracle de la toison parachevé en sa faveur, défit avec une mince troupe de braves la moult puissante ost des Madianites.' Secondly, 'd'engager ses loyaulx et affectionnés sujets à prendre grand soin de leurs troupeaulx dont la laine faisait la principale richesse.'

The number of Knights is twenty-four, all to be of

noble birth. They wear a cassock of crimson velvet, and over it a mantle of the same, lined with white, and embroidered alternately with steels and flint-stones emitting flames, and fleeces; on the head a hood of crimson velvet, and round the neck the collar of the Order, finely wrought of alternate flint-stones and steels, flames and fleeces; the former with the motto, 'Ante ferit quàm micat,' (it strikes before it shines), being the Arms of the House of Burgundy. From the centre of the collar hangs a lamb, or a golden fleece, with the following device: 'Pretium non vile laborum' (No mean guerdon of toils.)

This Order has always been held in high estimation, and it is said, that Knights of the Golden Fleece were expected to yield precedence only to kings. The dignity of Grand Master was hereditary in the house of Burgundy until the death of Charles the Bold, when it passed to the House of Austria, through the marriage of his daughter Mary to the Archduke Maximilian. Their son, Philippe le Beau, having married Jeanne la Folle, daughter to Ferdinand and Isabella, and heiress of the Spains, the Grand Mastership became subsequently vested in the kings of Spain, and Charles V., on his abdication, is said to have transferred the collar from his own neck to that of his son with tears and words of solemn pathos. The right of conferring the Order is now claimed both by the Emperor of Austria, and the king of Spain.

Amongst French Orders of knighthood, the most ancient and noble are those of the Star, of S. Michael, of the S. Esprit, and S. Louis. That of the Star, was founded by John, King of France, in 1351, in imitation, it has been said, of the Order of the Garter, recently instituted by Edward III. The ceremony of installation

was originally performed on the Feast of the Epiphany, and the name bears allusion either to the Star of the Magi, or to the Blessed Virgin, who, in many ancient hymns and prayers, is addressed as 'Star of the Sea,' 'Ave, Maris Stella!' An old French writer says, it was instituted by Hue Capet 'pour son heurus auenement.'

The Order of the Holy Ghost was first established by Louis d'Anjou, King of Jerusalem and Sicily, to commemorate his coronation, which took place on Whit-Sunday, 1352, but it had fallen into decay until revived by Henry III. of France, who had, on the same day, been elected King of Poland. He, however, made no allusion to the prior existence of the Order, which is said to be attested by certain original documents still preserved in the Bibliothèque Royale,* and which were presented to Henry by the Venetians, when he passed through their city, in returning to France on the death of Charles IX. Henry, having made what extracts he desired, commanded the original act to be burned; but M. de Chiverny preserved it, and bequeathed it to his son, the Bishop of Chartres. The robes worn by Knights of the Order of the S. Esprit are very splendid. The collar is of silver and gold, with a Cross pendant from it, in the centre of which is a dove with wings outspread, the sacred symbol of the Holy Ghost.

The Order of S. Michael dates from the reign of Charles VII. by whom it was founded, to commemorate the miraculous appearance of the Archangel on the bridge of Orleans, and the subsequent destruction of the English which he then foretold. The collar is composed of escallop shells and knots, placed alternately, with a figure of S. Michael and the Dragon pendant from the centre.

* Cabinet des Ordres, Section des Manuscrits.

120. ORDERS OF S. LOUIS, AND OF THE PORCUPINE.

Every Knight was required to wear the collar constantly in time of peace, on pain of paying a forfeit of 7s. 6d. When clad in armour, however, the badge alone might be worn suspended by a chain or ribbon.

The Order of S. Louis owes its origin to Louis XIV., who established it as a means of recompensing those most distinguished by their valour and faithful services. The badge of the Order is a golden Cross, bearing the image of S. Louis, who holds in his right hand a laurel crown, and in the left a crown formed of thorns, intermixed with the nails of the Passion, on a field, *gules*. Charles de Valois, Duc d'Angoulême, is represented on his monument, in the ancient Abbey of S. Denis, wearing the collars of the two Orders of S. Michael and the Holy Ghost.

Heraldic records mention several other Orders of lesser importance, and merely temporary duration; as, for instance, the Porcupine, instituted by Louis, Duke of Orleans, at the Baptism of his son, and which his grandson, Louis the Twelfth of France, assumed as his royal badge: the motto, 'Cominus et eminus,' is intended to express his determined enmity to John of Burgundy, so long his rival and mortal foe. When in 1440 Charles of Orleans married Marie de Clèves, daughter of Adolph, Duke of Clèves, and Marie de Bourgogne, he was decorated with the Order of the Toison d'or, and in turn invested the Duke of Burgundy with that of the Porcupine founded by his father, and which is also called the 'Camail' because, in conferring it Louis gave a golden ring with a cameo or agate, on which was engraved the figure of a porcupine.

The two dukes made a magnificent progress through Flanders, and on their entry into Bruges, amongst other pageants and devices, was one in which a

young girl appeared dressed like a nymph, leading a swan, wearing a collar of the Golden Fleece, and a Porcupine.

The 'Swan of Cleves,' and the 'Orleans Porcupine,' are described in the curious poem of '*L'Amant Vert*' amongst the various animals and birds peopling the Paradise of the two Paroquets. The story is so curious, that, although not bearing much upon Heraldry, I am tempted to insert it. *L'Amant Vert* was a rare, green paroquet, presented to Sigismond, Archduke of Austria and uncle of Maximilian, who gave it to Mary of Burgundy, wife of the latter; she bequeathed it to her daughter Marguërite, and on her going into Germany the bird died of regret. Jean Lemaire wrote an epitaph upon him, which has been translated by Miss Costello:—

' Beneath this tomb, in gloom and darkness cast,
Lies the green lover, faithful to the last;
Whose noble soul, when she he loved was gone,
Could not endure to lose her, and live on !'

He further imagines *L'Amant Vert* transported to a Paradise, where he is welcomed by *L'Esprit Vermeil*, a ruby-coloured Paroquet, who had died by '*Les cruelz dentz d'une fière jeunette*' (cat), and presented by him to all the other animals that have been renowned in Heraldry or romance, Bretagne's Ermine, Lusignan's Serpent, whence derive their birth princes and kings, the Eagle of great Charles's mighty line, S. Jerome's Lion, Bucephalus, Bayard, the horse of Aymon, and many others.

We may mention, besides these, the Broom-flower and Ship, and the Order of S. Remi, founded in commemoration of the well-known legend of the Sainte Ampoule. An old French writer, already quoted, highly extols *L'Ordre de la Bande*, instituted by Don Alphonso, King

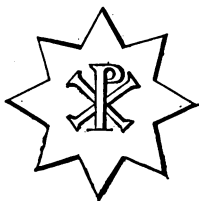
of Spain, son of King Fernande and Queen Constance, in 1358. 'Sur la demise d'une curroie et bande rouge, large de trois doigts, qu'il falloit porter en écharpe.' No one was admitted who was not *Hijo dalgo*, the son of a noble, a word which, he says, the Spaniards use, 'suivant l'exemple des Hebreus, qui les appellent encore plus proprement Benhorim, fils des nobles.' This Order, however, was given only to 'les puisnez, lesquels ont coutumièrement (customarily) peu de reuenu, afin de les exciter et encourager à bien faire.' Amongst other items of the knightly vow required of them, it was forbidden, 'à tous chevaliers de cet ordre de hanter (keep company with) gens roturiers et mécaniques, mais seulement des gentilshommes, et de ne manger sans compagnie en leurs maisons. Item, de ne plaindre d'aucunes plaies qu'ils ont receues en guerre ni se vanter d'aucun acte vertueux et de prouesse (not to complain of any wound, nor to boast of any brave action). Enjoint, s'habiller honestement et néantmoins modestement; n'aller qu'à cheval par la ville, et marcher et parler avec poids et grauité (with earnestness and gravity) sans porter haut, comme il est bien séant à telles personnes qui ont receu l'honneur de cet Ordre.'

The Order of S. Mark, once highly esteemed at Venice, bore as its badge the winged Lion, *sejant* (sitting), holding in his left paw a sword erect, in the right an open book, with the words, 'Pax tibi, Marce, Evangelista meus;' on the reverse, a portrait of the reigning Doge, to whom S. Mark presents a standard.

The Order of the Annonciade was founded, as has been already said, by Amadeus of Savoy, after his successful defence of Rhodes against the Turks. The badge pendant from the collar represents the Annunciation of the Blessed Virgin.

The Order of S. Januarius, the patron Saint of Naples, was instituted in 1738 by the Infant Don Carlos. The Order of the Black Eagle belongs to Prussia; that of the Elephant to Denmark; that of the Sword was founded in 1525 by Gustavus I. of Sweden. The Order of the Seraphim was created in the first instance by Magnus II. King of Sweden, 1324, and since revived by Frederic I. The habit of this Order is singular enough to be worth describing: 'A white satin jacket, trimmed with black lace, and lined with black; white breeches, shoes, and stockings trimmed with black, and black ribbons; a black satin short cloak lined with white, the cape thereof white trimmed with black lace. A hat of black satin bound with white, having on the left side four white ostrich feathers, and, in the centre, one black feather. Upon the left breast of the cloak is a star of eight points embroidered in silver, and on the jacket on the same side is also a star, but in size somewhat less.' This magpie costume seems more like the invention of a milliner than a herald. †

The collar must, however, be very rich and beautiful, consisting of eleven golden heads of seraphim, with wings expanded, and eleven patriarchal Crosses, blue, enamelled in gold. The ensign, worn suspended from the collar, is a star of eight points, the centre blue, with the royal Arms of Sweden, and the sacred monogram. It is attached to the collar by the regal crown of Sweden.



The most ancient of the Danish Orders is that of Danebrog, instituted by Wilderman II. King of Denmark, on S. Laurence's Day, 1219. To this Order belongs a legend, similar to that related of Hungus and

the banner of S. Andrew. Wilderman was at war with the Livonians, and on one occasion, when engaged in a desperate battle, with but a doubtful prospect of victory, a standard, bearing a white Cross, is said to have fallen miraculously from Heaven, which so revived the drooping spirits of the soldiers that they gained a speedy victory. This standard was called 'Danebrog,' 'the strength of the Danes,' and gave its name to the Order founded in commemoration of the miracle. The badge is a Cross patonce, enamelled white, charged with eleven diamonds. The collar, a chain consisting of the letters W and C alternately, each crowned with a regal crown of Denmark; between the letters a Cross, enamelled white. In the C a figure of 5. The letter W refers to the name of the Founder, C to that of Christian V. by whom the Order was revived in 1671.

Into many of the above Orders, as into that of the Knights of S. John, ladies also were admitted. The Spanish Order of S. James of the Sword had a corresponding institution for ladies, who wore a black habit, with the badge a Cross fleury, fitchy, embroidered *gules*, charged with an escallop *or* on the left breast. There was also an Order of Mercy for ladies. The Order of the Cordelière was founded by Anne of Bretagne, after the death of her husband, Charles VIII., for ladies only, who were required to be widows, and of noble descent. The Order of the Celestial Collar of the Holy Rosary consisted of fifty young ladies of the noblest houses of France. They wore a collar formed of a 'blue ribbon, enriched with white, red, and maiden's-blush roses, interlaced with the cipher A. V. Attached to it, by a silk cordon, was a Cross of eight points, pometty, (with a circular projection in the centre of each arm,) and in each angle a Fleur de lis. On the centre, the image

of the Virgin Mary, and on the reverse, a figure of S. Dominic enamelled. The Order of Ladies, Slaves to Virtue, was instituted in 1662, for thirty ladies of noble birth. The badge was worn at the breast, pendant from a small chain of gold. It consisted of the 'Sun in splendour, within a chaplet of laurel enamelled *vert*; over it this motto, "Sola ubique triumphat."' The Order of the Starry Cross was founded about the same time, also for ladies, the Empress Eleanor being foundress and patroness of both. The ensign of this Order is 'a medal of gold, chased and pierced; in the centre the imperial Eagle, over all a Cross surmounted by the letters I H S and the motto 'Salus et Gloria.'

The Bee, a French Order, is of later date, and so also is that of S. Katharine in Russia, founded by the Czar Peter in 1714. The ensign is a medal of gold enriched with diamonds; on one side a Cross patonce enamelled; on the other a figure of S. Katharine. It is worn pendant from a broad white ribbon, which rests on the right shoulder, and crosses under the left arm. Ladies belonging to this Order wear also, on the left breast of their upper vestment, a Star, embroidered with a Cross in the centre, and encircled by the following motto, 'Par l'amour et la fidélité envers la patrie.'

These stars, ensigns, and collars must have formed a beautiful addition to feminine costume, and one almost wishes a few such decorations could now be occasionally introduced, to vary the monotony of the unmeaning ornaments worn in the present day. They are not, however, quite discarded; for our own Princess Royal, now Princess Frederic of Prussia, was described as wearing the ribbon of the Order of the Swan, *en sautoir*, at a ball given on occasion of her marriage, at Cologne.

CHAPTER IX.



TOURNAMENTS, JOUSTS, ETC.

‘Tantus amor laudum, tantæ est victoria cura.’

VIRGIL.

‘High dayes of honneur, exercise, and faictes of the necessarie discipline of Armes were shewed, and done, to experient and enable noblesse to the deservyns of Chevallerie, by the which our moder Church is defended, kyngs and princes served, and countreys kept and mainteigned in justice and peace.’

THE duties of heraldic officers, in the arrangement of tournaments, jousts, and ordeal combats, were second only in importance to those of the Knights themselves; and their costly ‘*Cottes d’armes*,’ and richly emblazoned tabards, vied with the glittering armour and waving banners of Knights and nobles in giving magnificence and interest to the splendid scene.

Both France and Germany claim the honour of having been first to introduce these martial entertainments, and Nithard, a French chronicler, describes certain military games, celebrated in France, A.D. 842, in honour of the reconciliation between Louis and Charles the Bald, which appear to contain at least the germ of the mediæval tournament, although the laws and regulations, which made such jousting a regular institution, were of much later date.

‘On se rassembloit,’ says the historian, ‘dans un lieu

propre à ce spectacle, et toute la multitude s'arrêtant en dehors des barrières, un nombre égal de Saxons, Gascons, d'Austrasiens et de Brétons, s'avançaient d'une course rapide les uns contre les autres comme s'ils voulaient combattre. Ceux qu'on attaquait, se retiraient vers leur parti en se couvrant de leur bouclier dans leur fuite ; puis ils partaient de leur camp et poursuivaient à leur tour ceux qui les avaient attaqués, jusqu'à ce que les rois eux-mêmes avec toute la jeunesse, lâchant la bride à leurs chevaux et poussant de grands cris s'élançassent les uns contre les autres. Ils faisaient sonner à l'envi leur petites lances, et poursuivaient tour à tour ceux qui tournaient le dos.'

Jousts and tournaments were, at first, like the games above described, mere desultory engagements, subject to no fixed rules, and fought without either lists or barriers, the combatants being merely stationed at the four angles of an open space, whence they ran in parties, one against the other ; but as many were slain in the impetuosity of the onset, Henri l'Oiseleur, Emperor of Germany, introduced the custom of having lists, or barriers. Besides this, every combatant was required, as a further protection, to wear over his armour a broad piece of stuff of some particular colour, to mark the party to which he belonged. The bend, the bar, and similar heraldic Ordinaries, were probably copied, in the first instance, from these strips of cloth, which were worn in any way that suited the fancy of the wearer, or might best answer the purpose of individual distinction.

Tournaments were first held in England in the reign of Stephen, who, perhaps, hoped by the introduction of these favourite spectacles to obtain a greater amount of popular favour. Before his time, any persons who

desired either to witness the combat, or to prove their own skill in arms, were compelled to repair to France or Normandy. Richard Cœur de Lion, the enthusiastic patron of everything connected with war and chivalry, appointed five places in England for the special holding of tournaments, between Sarum and Wilton; between Warwick and Kenilworth; between Stamford and Wallingford; Brakely and Mixbury; Blie and Tyke Hill. All who engaged in these martial sports were required to pay a fine proportioned to their rank and position; an earl paid twenty marks, a baron ten, and so on; but all foreigners were rigorously excluded.

The ordering and management of the tournament was placed in the hand of the kings-of-Arms and other inferior heraldic officers. A manuscript romance, entitled 'Ipomydon,' contains, amongst other curious illuminations, one representing the opening of a tournament, in which the two rival champions are seen entering the lists, armed cap-à-pied, with horses splendidly caparisoned, and richly emblazoned shields and surcoats; while between them stands the king-of-Arms, holding in each hand the banners of the respective combatants; similar banners hang also from the musical instruments of the attendant minstrels. Each Knight has one hand raised towards Heaven, as if in the act of pronouncing the usual solemn asseveration; that he was defended by no secret charm or magical incantation, but was prepared to do his devoir bravely and honourably as became a worthy Knight.

Jousts, in which the lance only was used, were considered inferior to tournaments, so that although a Knight, who had paid his fee for admission to the tournament, was at liberty to joust, one, who had paid the fee for jousting only, was also required to discharge the duties of the tournament, because, says an old French

manuscript, 'the lance cannot give the freedom of the sword, which the sword can do of the lance.'

As soon as the place and time at which a tournament should be held had been decided on, all 'lords, Knights, esquires, ladies, and gentlewomen,' were informed by proclamation, that 'a grand and noble tournament will be held in the parade of Clarencieux, king-of-Arms, on the part of the most noble Baron —, and on the part of the most noble Baron —, in the parade of Norrais,' &c. &c. This proclamation having been duly made, the two barons, on whose parts the tournament was undertaken, were required to be present in their lodges, or pavilions, two days before that fixed on for the commencement of the sport; both then 'feront clouer leurs Armes' to the pavilion, a certain sum, called *clouage*, or nail-money, being always paid to the heralds for this office. Each baron likewise displayed his banner in front of the marche, or parade, assigned him, and all, who desired to become combatants on either side, were required in like manner to set up their Arms and banners. The following account of the ceremonies to be observed in seeking admission to the combat, is taken from a description given by Olivier de la Marche, of the 'Pas d'Armes de L'Arbre d'or,' a tournament held by Messire le Bastard de Bourgogne. The 'Arbre d'or,' a fair pine tree, with gilded branches, was erected in the Grande Place of Bruges, where the tournament was to be held. The Sire de Ravestain, who desired to enter the lists as a combatant, 'arriva à la porte de l'Arbre d'or (laquelle il trouva close) et son poursuivant nommé Ravestain, la cotte d'armes vestue qui portait le blason de ses Armes* heurta deux fois d'un marteau doré à la dicte porte; et tantôt lui fut la porte ouverte, et vint Arbre d'or, le

* (Wearing the tabard with his Arms emblazoned). x

poursuivant, ayant une cotte d'Armes blanche à grans Arbres d'or; et estoit accompagné du capitaine des archers, de messire le Bastard et de six de ses archers qui desfendoyent l'entree. Ledict Arbre d'or, dit au poursuiuant, "Noble officier d'armes, que demandez-vous?" et le poursuiuant lui répondit; "À cette porte est arrivé haut et puissant seigneur, messire Adolf de Clèves, seigneur de Ravestain, lequel est ici venu pour accomplir l'aventure de l'Arbre d'or; il vous presente le blason de ses Armes et vous prie qu'ouverture soit faicte et qu'il soit reçu." Ledict Arbre d'or prit une table, ou il escrivit le nom du Chevalier venant au pas, et puis prit en ses mains, en grande révérence et à genoux, le blason de Messire de Ravestain, et l'emporta solennellement jusqu'à l'Arbre d'or, et, en passant par devant les juges, leur montra le dict blason, et leur dit l'aventure qu'ils avoient trouvés à la porte. Si fut ledict blason mis et attaché à l'Arbre d'or, comme il estoit ordonné et fut fait savoir au Chevalier qui gardoit le pas, le nom de celui qui estoit arrivé pour son emprise fournir.'

The Arms of all who sought adventures having been presented with similar ceremonies, all were suspended in their respective places, and visitors, the ladies especially, permitted to walk round, admiring or criticising the blazonry on each shield; and many doubtless were the gay remarks, the auguries of success, or malicious anticipations of defeat, suggested by the devices of the numerous combatants.

The appointed day having arrived, the arms, banners, and helmets of the combatants were all duly exhibited in front of their respective stations. The Lord of the Parade, and the Governor, by which names the Speakers of the tournament were distinguished, arrived at about ten o'clock, in the morning to perform their appointed

duty of examining the weapons of the combatants, which they approved or rejected at pleasure. This ceremony over, the banner of the challenger was nailed at the entrance of the parade, and his Arms emblazoned on the roof of the pavilion, his example being followed by the baron of the opposite side; and any Knight of either party, who was not careful to be in his station before the nailing up of the Arms, forfeited his right to tourney.

Then kings-of-Arms and heralds, glittering, in their emblazoned tabards, moved pompously from pavilion to pavilion, crying aloud, 'to achievement, Knights and esquires, to achievement!' this being understood by the Knights as a signal to arm themselves, and the same ceremony was shortly after repeated, the heralds the second time exclaiming, 'Come forth, Knights and esquires, come forth!' Forth then they issued, armed at all points, each bearing some gift of his lady-love, a manche, scarf, or ribbon streaming from his helmet, or bound across his breast, and stood ranged on either side of their leader's banner, held by his Roy de harnoys, or king-of-Arms. 'All these thinges donne, thei wer embatailed eche ageynste the othir, and the corde drawn before eche partie, and whan the tyme was, the cordes were cutt, and the trumpettes blew up for every man to do his "devoir." And for to ascertainne the more of the tourney, there was on eche side a stake, and at eche stake two kyngs-of-Arms with penne, and ink, and paper, to write the names of all them that were yolden,* for they shold no more tournay.' The signal for withdrawing the cords was given by the cry 'Laissez les aler,' and the encounter continued until the Speakers saw fit to bid the heralds 'Ployez vos Baniers,' which was the signal for the conclusion of the tournament. The combatants

* Had yielded themselves.

returned at once to their lodgings to rest and refresh themselves after their exertions, and in the evening joined a splendid entertainment, where they banqueted together with the ladies and nobles who had been spectators of their prowess. 'The noble supper and dancing' being over, the heralds of either side were next summoned, and lists containing the names of all who had distinguished themselves in the tournament were by them presented to the ladies, who, selecting the names of two whom they deemed most worthy of esteem, two of the fairest maidens present, or, in some cases, one, who had presided as Queen of Beauty, or Queen of the Tournament, bestowed the appointed prizes on the favoured champions.

These rewards consisted sometimes of arms of especial value and beauty; sometimes, although more rarely, of money; and in some cases, when the prize was awarded by the 'Queen of Beauty,' a jewel, or a flower, valued by the happy receiver for her sake.

The laws of the tournament were strictly enforced, as well to protect the combatants from accidental injury, as to secure to all a fair and honourable field; and any Knight or esquire who infringed them forfeited his horse and armour, and became liable to temporary imprisonment at the pleasure of the Speaker. Any Knight or esquire wearing a pointed knife, mace, or any other weapon except the sword of the tournament, forfeited his horse, and became liable to one year's imprisonment. An esquire thus transgressing lost, not only his horse and arms, but was condemned to imprisonment for three years, and even spectators were forbidden to carry lance, sword, dagger, or cudgel. Every combatant was allowed to have one page within the lists to repair his armour in case of accident, or to hold his helmet and sword, if necessary, for the rules of both jousts and tournaments

permitted a Knight to remove his helmet when weary or oppressed with heat, nor might his opponent venture to annoy him in any way until it was replaced.

The important duties assigned to the 'Roy des har-noys' and heralds have already been noticed: in guerdon thereof they enjoyed the privilege of wearing the blazon of those by whom the spectacle was instituted, had all their expenses paid, and might claim six ells of scarlet cloth, by way of fee, as well as the helmet of every Knight who then made his first assay, and a fee of six crowns, as nail-money, for affixing the Arms to the pavilion.

Jousts, although pronounced by heraldic authority inferior to tournaments, seem to have been held in even greater favour by Knights and ladies: the tournament was, as the word expresses, a kind of *mêlée*, and derived either from the old French word, *tournoy*, to wheel about in a circular manner, or from the practice sometimes adopted by the Knights of running by turns at a Quintain,* wheeling about '*tour à tour*' to repeat their course. In jousting, on the contrary, the combatants engaged singly, and had greater opportunities of displaying their personal prowess. They were frequently undertaken solely in honour of the ladies, or of any fair one whose rank or beauty claimed universal homage, and at the termination of every joust, whether with lance, sword, axe, or dagger, a course was run '*pour les Dames*,' and called the '*Lance of the Ladies*.'

Very splendid must have been the appearance of the lists at either spectacle. The pavilions belonging to the champions richly decorated with Arms, banners, and

* A curious illustration of this practice is given in an old German romance, contained in the volume of Schlegel's *Æsthetic Works*, published by Bohn.

banderolles; the scaffolding and raised seats, prepared for the ladies and nobles, hung with tapestry of varied hues, and gorgeously embroidered cloths of silver or of gold, while in the most conspicuous place of all rose the canopied dais, occupied either by the sovereigns and their court, or by some fair dame of noble birth and stately bearing, who bore the envied title of the Queen of Beauty. Add to these the magnificent tabards of the heralds, the glittering armour of Knights and esquires, the gaily caparisoned steeds, and we cannot wonder that such scenes became the favourite subjects of poets and romance writers, revelling, as they did, in everything associated with arms, love, or chivalry. There are indeed very few mediæval fictions into which descriptions of jousts and tournaments are not introduced. In the English version of the Romance of Richard Cœur de Lion, preserved in the Auchinleck MSS., the young king is said to have proclaimed a tournament, in the first year of his reign, for the purpose of ascertaining by personal experience the bravest Knights in his dominion, and to effect this, he himself entered the lists three times, in different disguises, as a Knight adventurous, challenging all comers. A curious description is given of the various devices he assumed, and their meaning. His first suit of armour was black; his horse of the same colour; and his device, a raven with its beak open, as if panting from fatigue, and a bell suspended from its neck. The bird was intended for an emblem of patient endurance; the bell symbolised the Church, to protect which was the especial duty of chivalry. His second device was a red hound, with a tail reaching to the earth, an emblem intended to signify his indignation against the 'Paynim hounds' by whom the Holy Land was defiled; on this occasion the king is said to have worn

red armour, and been mounted on a bay horse.' A third time he appeared in the lists, mounted now on a snow-white charger, his armour white, with a red Cross on the right shoulder, his crest a dove, the symbol of the Holy Ghost. In his second disguise the King attacked Sir Thomas de Moulton, who, provoked at length by his repeated assaults, dealt him so desperate a blow, that Richard thought it prudent to retire quickly to the wood. Sir Fulk d'Oyley was the next object of his attack, and he too returned his blows with such force, that the king retreated almost senseless, without giving either of his opponents a chance of completing his victory. The Knights, after the tournament, expressing their surprise at this unknighly conduct in one who bore himself so bravely, came to the conclusion that he could have been no ordinary mortal,—

' Ywis, Sire King, quoth Sir Fouk,
I ween that Knight was a pouk (pixie).'

The king upon this informed them that he had himself been the wearer of those different disguises, and having explained his motive for so doing, desired the two nobles to accompany him on a secret expedition to Palestine, and all the three bound themselves by a solemn oath to become true and faithful 'brothers in arms.'

During that short time in the life of Francis I. which brought back for a while the palmy days of chivalry, and made knightly games and exercises the favourite pastime of his nobles, a splendid tournament took place, of which Bayard is said to have been the mover.

That gallant Knight, fresh from the field of Marignano, where he had received, and perhaps I might truly say conferred, as great a reciprocal honour as was ever

shared by Knight and sovereign, visited, at Carignano, Blanche, duchess-dowager of Savoy, to whom he had formerly been page. There he met the 'Dame de Fluxas,' a lady whom he had loved in youth, but who had been given by her parents to the lord of Fluxas, Bayard being then only a poor gentleman with no other portion than his sword.

Some days after the arrival of the Chevalier the Dame de Fluxas, who had not ceased to esteem him, expressed a wish that he should do something to make himself known there, as he had done elsewhere, by his gallant deeds. 'Madam,' answered the good Chevalier, 'you know that from my youth I have esteemed and honoured you, and now also I have no will but yours; tell me therefore what you desire, and it shall be done.'

'What you did at Aire in Picardy, most valiant Chevalier,' said the Dame de Fluxas, 'where you held a passage of arms in honour of the ladies of that city.' 'Truly,' said Bayard, 'it shall be done, for, by my soul, I would rather die than disobey you.' Then the lady, saluting him graciously, was about to retire, but Bayard prayed her to give him her "manchon" (sleeve) in token of favour, and, having obtained it, he, on the morrow, at dawn of day, sent round a herald to all the neighbouring cities and castles, to make proclamation that, on the third Sunday of the month, there should be held a tournament, in honour of 'Ma Dame Blanche,' and of the other ladies of the country, and that, as reward of the victor, Pierre de Bayard would give the sleeve of his lady, to which was suspended a ruby of the value of 200 ducats, for the best of three courses with the lance, and twelve strokes with the sword. At the same time Bayard caused his shield to be suspended on a tree near the lists, and placed there a clerk, to take

down the names of all who should accept the challenge. Before the day fixed five-and-twenty gentlemen had inscribed their names.

When the day arrived, Bayard had caused to be erected five pavilions, adorned with pennoncelles of the five different colours, chosen by the five 'Chevaliers tenants,' who, with Bayard, at their head, were to receive the assault of the others called 'assailants.'

In front of the central pavilion, occupied by Bayard, stood two squires, in the garb of savages, supporting a large buckler, bearing the Arms of Bayard '*az.* on a chief *ar.* a lion issuant *gu.*,' with a '*barre ar.*' for cadency. On one corner of the shield was suspended the casque, with his crest 'a falcon displayed,' and on either side two lances, fixed upright in the ground, supported a long escroll of silk, with the motto, '*Plus que jamais.*' The shields of the other Knights were similarly arranged. Next to Bayard, on the right, was the pavilion of the valiant captain Montdragon, his shield supported by two squires, in the guise of dragons. The Arms on this shield were '*ar.* a chevron *gu.*' his crest 'a hand bearing a little club'; the motto '*Ma volonté toujours une.*' The second pavilion displayed the shield of Jean de Castellano, who bore 'quarterly, *ar.* paly of *gu.* and *az.*' and for crest a monk's arm holding a Cross *or.* His supporters were two lions. François de Solis had for supporters two greyhounds; his shield '*az.* a sun *or.*': the motto '*Pour elle.*' Lastly, the Chevalier de Lys bore the Arms granted by Charles VII. to the brothers of Jeanne d'Arc, '*az.* a sword *ar.*, the hilt surmounted of a crown of gold in chief, on each side two Fleurs de lis of the last.'

Each 'assailant' having chosen his adversary, which he did by touching his shield with the point of the

lance, the barriers opened, the trumpets sounded, and five Knights advanced slowly into the lists, the five 'Chevaliers tenants' at the same time mounting their horses. Then the assault was made valiantly; the five 'assailants' rolled in the dust, while only one of Bayard's cavaliers was unhorsed. Three times the assault was renewed by different antagonists, and three times the Chevaliers tenants stood firm; but the honour of the day was, by all, awarded to Bayard, who, when summoned to receive his recompense, declared, with true chivalric modesty and courtesy, that it was the favour of the Dame de Fluxas, which had enabled him thus to combat, and that it was for her to give the prize to him whom she judged most worthy. The lady graciously accepted his homage; promised to keep for his sake the sleeve which he had so honoured, and presented the ruby to the Seigneur de Montdragon, who was by all acknowledged to have been second only to Bayard in courage and skill.

It was by no means uncommon for Knights when jousting to assume badges, or devices, for the occasion, which were known only to their friends, or, perhaps, to the lady of their choice, and heraldic writers record numerous mottos and devices assumed on similar occasions. The famous distich,—

' Cloth of frieze be not too bold,
Though thou art match'd with cloth of gold.'

' Cloth of gold do not despise,
Though thou art match'd with cloth of frieze.'

was borne by Brandon, Duke of Suffolk, at a tournament held shortly after his marriage with Mary, the sister of King Henry VIII. Frequently, too, a Knight at his first

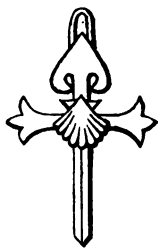
assay carried a blank shield, as if waiting until his feats of arms had earned for him the right to some nobler bearing.

The most solemn and imposing of all these chivalric institutions, were the ordeal or judicial combats, which, sanctioned by religion and the laws, seem to have been an attempt to make physical strength and courage compensate for the imperfect administration of justice in those rude times. There were many cases, doubtless, in which a stout heart, filled with the proud consciousness of battling for the right, gave added strength to the strong arm; while the false Knight lost courage, power, and skill, when he viewed the bold front of his adversary, and remembered the righteous cause in which his sword was drawn; still it is to be feared that, in such encounters, 'might' too often asserted its long boasted ascendance over 'right.' One of the most famous judicial combats recorded in English history is that in which Norfolk and Bolingbroke were to have engaged on occasion of the memorable quarrel which Shakspeare has immortalised in his touching play of the 'Life and Death of King Richard the Second.'

The rules established by Thomas, Duke of Gloucester, uncle to Richard the Second, made it the duty of the earl marshal to hold the lists for ordeal combats, requiring also 'that the king should find the field to fight, and the lists be made and devised by the constable.' They were to be sixty paces long, and forty broad; the ground within stable and level, closed with one door to the east, and one to the west, both strongly barred with good bars of seven feet or more, that a horse might not be able to leap over them.

If the ordeal combat were proclaimed in defence of a child, a woman, or any other innocent person, wrongfully

accused, it was easy to find some renowned champion, who, for the sake of the oath he had taken on receiving the honour of knighthood, was ready and eager to encounter the most dreaded adversary in defence of the injured and oppressed. Many a thrilling page in our old romances and chivalric lays is dedicated to the relation of marvellous exploits performed by some favourite champion in defence of the honour or life of his chosen lady. Boccaccio has introduced the incident in his tale of 'Florio and Biancofiore,' where Florio is described as making his first assay in arms in defence of Biancofiore, unjustly condemned to death for a supposed attempt to kill the king; she having placed before him, with great pomp and ceremony, as was usual on days of high festivity, a dish containing a peacock, into which some treacherous menial had infused a subtle poison. She is vindicated by the victory of her champion. I need scarcely remind my readers of a similar trial by single combat in the noble Romance of Ivanhoe.



CHAPTER X.

ARMORIAL BEARINGS ON SEALS, TOMBS, ETC., SUBSEQUENT TO THE CRUSADES.

‘ Et os et lingua volenti
Dicere non aderant, nec, quo loqueretur, habebat,
Signa tamen manifesta dedit.’

OVID.

‘ Là ou voyait peints sur les boucliers et sur les étendards, des léopards, des lions ; ailleurs des étoiles, des tours, des Croix, des arbres de l’Asie, et de l’Occident. Plusieurs avaient fait représenter sur leurs Armes, les oiseaux voyageurs qu’ils rencontraient sur leur route, et qui, changeant chaque année de climat, offraient aux Croisés un symbole de leur pèlerinage.’

BOTH history and tradition concur in fixing the period of the Crusades as that in which Heraldry first assumed a regular form and systematic development. None of the armorial bearings before in use appear to have been hereditary ; at that time, however, devices, that had been borne upon the field, not only descended from father to son, but were transferred to seals, tombs, and sepulchral monuments ; and as, in some heraldic Ordinaries, we trace reminiscences of the strips of coloured cloth, worn to distinguish combatants in jousts and tournaments ; so the crescent, the escallop shell, and the water-bouget, charges first adopted during the Crusades, powerfully remind us of their eastern origin.

These devices, as Salverte, a French writer, has well

observed, formed 'a most glorious portion of the heritage bequeathed by a father, or brother, who had died fighting for the Cross, and were seized with avidity by his successor, on the fields of Palestine; for, in changing the paternal banner, he would have feared that he should not be recognised by his own vassals and his rivals in glory.' They were embroidered upon banderolles of silken stuff, or enamelled in colours upon shields of metal; and similar trophies, frequently suspended above the shrine of a patron saint, led to the introduction of armorial bearings into the decoration of churches, where they were either carved in stone, painted in fresco on the walls, or represented in the stained glass of the windows.

Seals with armorial bearings were first used about this time; pendant seals of gold, or metal, called '*Bulle*,' (whence "bull"), had indeed been commonly employed at Constantinople, by the emperors of the east; but regular heraldic insignia were not introduced until near the end of the 12th century. One of the earliest of these seals is that of Saher de Quincy, afterwards Earl of Winchester, in the time of King John; a kite-shaped shield, containing his Arms, but without any legend attached; on the reverse is the figure of a Knight on horseback, his horse-trappings adorned with armorial bearings. No individual, however noble his origin, was permitted to use armorial bearings, until he had himself received the honour of knighthood, and those who, although by birth 'gentlemen of cote armure,' had not as yet won their spurs, frequently bore only the figure of a mounted Knight upon their seals, in token, as it were, of the distinction they intended to obtain hereafter. Smaller seals bore, as in the present time, cognizances and crests.

Some French authors describe seals with armorial bearings of a very early date. A deed, signed by

Raymond de St. Gilles in the 11th century, is said to have been sealed with a Cross, 'vidée clechée et pometée,' similar to that still borne by the Counts of Toulouse; and Hugues, duke of Burgundy, in the year 1102, issued a charter, on the seal of which he was himself represented on horseback; his shield 'bandé de six pièces, avec une bordure;' Arms, which are still borne by his descendants; but the authenticity of these seals is perhaps doubtful. The seal of Thomas Arundel, Archbishop of Cantuar., in the reign of Richard II. shows the martyr S. Thomas à Becket, kneeling before the Altar; the Knight who slays him having a shield charged with 'three roach naiant,' the Arms of De la Roche: it is curious however, that the name, De la Roche, is connected, not with the fish, but with a castle belonging to the family, standing on an insulated rock, on the verge of S. Bride's bay, Pembroke. The seal of De la Roche is also affixed to the 'Baron's letter' to Boniface VIII., A.D. 1301. The seal of S. Augustine's, Canterbury, bore the representation of the Baptism of Ethelbert.

On the seals belonging to the corporations of the cinque ports are represented ships; that of the barons of Dover is said to be a faithful representation of the fishing-vessel of the time of Edward I. The fishing-boat, on the seal of Galway, has a shield charged with the royal Arms affixed to the mast, the fisheries forming an important source of revenue.

The Episcopal seal of John Cameron, lord privy seal to King James I. of Scotland, who, in 1426 was made Bishop of Glasgow, bore a figure of S. Kentigern, the patron saint of the city, in a tabernacle; that of the priory of Black Friars at Yarmouth, founded A.D. 1270, was something similar, bearing the Blessed Virgin Mary, between SS. Dominic and Nicholas, the patrons of the

convent and town ; below the three tabernacles are two herrings naiant. Glastonbury abbey has the figures of S. Dunstan, S. Patrick, and S. Benignus, while on that of S. Bartholomew, Smithfield, founded 1102, the Church is represented in a ship, floating upon the waves. Stafford and Newcastle, both bear castles on the corporation seals, with water and fish at the base.

Stowe gives an interesting account of the making of a new seal, for the mayoralty of London, in the time of Richard II., "in which new seal, besides the images of SS. Peter and Paul, which of old were roughly engraven, there should be, under the feet of the said images, a shield of the Arms of the said city, perfectly engraven, with two lions supporting the same, and two tabernacles, in which above should stand two Angels, between whom, above the said images of SS. Peter and Paul, should stand the glorious Virgin. This being done, the old seal of the office was delivered to Richard Odiham, chamberlain, who broke it, and instead thereof the new seal was delivered to the said mayor to use in his office of mayoralty as occasion may require." The sword in the seal being, not, as has sometimes been supposed, the dagger of Walworth, but the emblem of S. Paul, the patron saint of the city.

Sepulchral monuments began also at this time to be enriched with escutcheons and carved armorial bearings, and ere long such marks of distinction were awarded only according to certain rules, founded on the claims of the deceased warrior to fame or noble birth. Kings, for instance, were represented in effigy on their tombs, with escutcheons, crowns, supporters, and every heraldic mark of honour ; but Knights, or simple gentlemen, were not entitled to such decoration, unless they had lost their lives in battle. The effigies of those who had died

victorious on the field had naked swords laid beside them on the right hand, the point turned upwards, and on the left, a shield with their Arms. Such as died in prison had neither spurs, helmet, nor sword, while those who fell on the field, but fighting on the vanquished side, were represented in armour, without any surcoat, their swords were sheathed, their vizors open, their hands joined on the breast, and at their feet a dead lion. If the son of any captain or commander of a besieged fortress died during the siege, he was represented, whatever might be his age, clad in complete armour, his head resting on a helmet instead of on a pillow; and when any famous warrior, as was frequently the case, had before death assumed the monastic habit, hoping by an old age of piety to expiate the violences of his youth, the effigy on his monument was represented with the lower part of the figure clad in complete armour, and the upper shrouded in the folds of the monastic habit.

Fine specimens of armorial bearings are also found upon monumental brasses, on sculptured slabs of stone, and in stained glass windows. One of the earliest of these brasses is, I believe, that of Sir John de Boteler, A.D. 1285; a shield, charged with three covered cups, in allusion to the name. These ancient brasses, and slabs, are indeed of much use to the heraldic student, and, especially when the colours remain untouched, often offer beautiful examples of blazonry. The shields of Arms remaining in stained glass windows, either of churches or dwelling houses, afford a clue at once to the family of the founder, or of benefactors. The Church at Selling, Kent, contains some fine specimens of shields in painted glass. The lower lights of the east window are divided into five principal compartments, each containing a shield. The first bears the Arms of Clare, the second of France,

the third of England ; the fourth, now broken, is said to have contained the Arms of Castile and Leon, quarterly ; the fifth, those of Warren. The combination of these several shields seems to prove that the window dates from the reign of Edward I. after his second marriage with Margaret of France, and that the Arms of Castile were inserted only out of respect to his former wife, Eleanor of Castile. Gilbert de Clare, third Earl of Hertford and Gloucester, married a daughter of Edward I., Joan, surnamed d'Acres, from having been born at that place during the Crusade. As the Earls of Clare were also Lords of Tonbridge, it seems probable that the window in Selling Church was the gift of that Earl, and that the royal shields were introduced to commemorate this alliance, before the custom of quartering the wife's Arms had been adopted. On the tombs of the Valences Earls of Pembroke, in Westminster Abbey, separate coats-of-arms, denoting the honourable alliances of the family, may be observed. The earliest instance of quartering is found in the Arms of Edward I. and Eleanor of Castile in Westminster Abbey ; those of Margaret of France, on his seal, are conjoined by dimidiation ; that is, the half of one coat impaled with the half of another.

An interesting account of the employment of armorial bearings in funerals is given in a description of the funeral of Louis de Brézé, the husband of Diana of Poitiers, taken from a manuscript of that time. The horses of the deceased nobleman, seven in number, were led in state at his funeral, covered all over with black cloth, with a Cross of white ; upon which horses were seven gentlemen dressed in mourning.

The first carried a standard of taffeta of the colours of the deceased nobleman, which are yellow, black, and red ;

on which was figured a *sainte barbe*, and a goat with e e e, which signifies Brèzé, and it had an inscription, 'Tant grate chievre que mal gist.'

The second carried a standard similar to the former.

The third bore another standard of the colours of the king, which are yellow, red, and violet; on which was figured a S. Michael, a salamander, and a sun. And this was the standard of the hundred gentlemen in the service of the king.

The fourth carried a square of black velvet; on which was a sword of battle, the Cross and pommel of which were gilded. The scabbard and belt were of satin, studded with gold Crosses, and the crampet (*bouterolle*) of the scabbard, and buckle of the belt, were of silver.

The fifth carried, at the end of a baton, a helmet gilded and ornamented with feathers of the colours of the said deceased, and on the crest was a golden lion with two wings, on which were painted the Arms of the aforesaid lord.

The sixth carried a guidon of the colours of the said deceased nobleman, on which were painted the Arms of the said nobleman.

The seventh carried the coat-of-arms of the said deceased, which was of velvet *pers*, and on which were embroidered the Arms of the said nobleman, in front, as well as behind, and on the sleeves.

Next came four horses; the fourth was the charger of the said deceased, covered like the three others, and led by two children of noble birth, one of whom carried the gold spurs of the said deceased, and the other his gauntlets. The stirrups of the said horses were gilded.

Afterwards came the body of the said deceased contained in a coffin, which coffin was covered with a pall of crimson satin, embroidered, and upon the said pall lay

the effigy of the said lord, made as nearly like life as possible, which effigy was clothed in a robe of cloth of silver, bordered with embroidery, shoes of black velvet, embroidered gloves, a *tocque* of black velvet, upon which was the count's chaplet, made of large oriental 'pearls, and round his neck was the collar of shells, which is called the collar of the Order of S. Michael (see ch. viii. ante, p. 119). The coffin and the effigy were borne by twelve men, four Knights, four *prevotz*, and four barons.

Vigils having been said, the gentlemen who carried the standards, the guidon, the coat-of-arms, the helmet, and the spurs, before taking leave, placed them before the effigy of the count upon the tomb of the king, and came to kiss the effigy. Then the groom of the table came and kissed him, and laid his knives down beside him. Then the barber of the deceased came and arranged the hair of the effigy, and laid his comb down by him, and kissed him. And, finally, the *Maistre-d'hôtel* came and put his *bâton* down near him, and kissed him.

And after the body was in the grave, and the Archbishop had performed the accustomed ceremonies, and was gone, the *Maistre-d'hotel* of the said nobleman broke his *baton* upon the grave, saying, 'My master is dead.' Then the standards, the guidon, the coat-of-arms, the helmet, and the spurs, were thrown into the grave by the gentlemen that carried them, but afterwards were taken out and laid upon the Altar, and a tomb was placed over the grave, upon which were figured the Arms of the said nobleman.

In the will of Edward the Black Prince very particular directions are given, both for the heraldic ceremonial of his funeral, and the decorations of his tomb, which is still to be seen in Canterbury Cathedral.

The funeral procession was to pass through the West

Gate, and along the High Street, to the Cathedral, and he further commands that 'À quel heure (at whatever hour) notre corps soit amené parmy (through) la ville de Cantorbéry,' two chargers with trappings of his Arms and badges, and two men accoutred in his panoply, and wearing his helms, were to precede the corpse. One *cheval de dule* (mourning horse) is often mentioned in state funerals, but here there were to be two, one of them, bearing the equipment of war, with the quarterly bearings of France and England, as seen upon the effigy, which Edward had before ordered to be placed upon his tomb, and one 'pur la paix,' being that used by the Prince in the lists. Four sable banners of the same suit, charged with ostrich-plumes, accompanied the noble pageant, and behind the war-horse followed a man, armed, bearing a pennon, likewise charged with ostrich-plumes. This was probably the smaller flag, or streamer, once attached to the warrior's lance. For the tomb he commands that 'Entour de la ditte tombe soient dusze escuchons chacun de la largesse d'un pié (foot) dont les syx seront de nos Armes entiers, et les autres syx des plumes d'ostruce.' Upon the tomb was to be placed 'Un ymage d'ovreigne (ouvreigne, old French for workmanship) levez de latoun (laton, old French for laiton; cuivre jaune, yellow copper) tout armez de fier de guerre notre heaume du léopard mys dessouz la teste de l'ymage.'

In the Cathedral at Rouen is the splendid tomb of Georges d'Amboise; and one of the epitaphs contains a curious heraldic allusion to the influence exerted by d'Amboise, both on the King of France and on Pope Julius II. The inscription is in Latin, but may be translated thus: 'the Golden Lilies, the *Oak* himself (a play upon the family name of Julius—Rovere) submitted to him,' and again, in recounting his worthy acts, it is said:

‘Le roi des lys a mis sous ses pieds l’Aigle et la Couleuvre, il a fait tourner le dos au Lion de Vénise,’ alluding to the imperial Eagle, the Viper of Milan, and the Lion of S. Mark.

To return to armorial bearings as connected with the Crusades, allusions to which may be traced in the Arms of nearly all our most ancient families. All such nobles as had most bravely distinguished themselves in the cause of Christianity, and all cities that had gained a noble name by their enthusiastic devotion, and valorous exertions in defence of the faith, received from the chiefs of the expedition either armorial bearings, which became from thenceforward an eternal witness to their courage and faith, or some symbolical modification of those they had previously adopted. For instance, the gallant soldier who first planted his foot upon the ramparts of Jerusalem (crête) won for himself the name of Crêton, and in his Arms the addition of a Cross *gules*, traced in his own blood upon the shield which he had borne in the assault. The cities of Cologne and Haarlem, the states of Holland and Friesland, had sent forth many bands of pilgrim warriors to the Holy War, and Frederick II. in guerdon of their glorious labours, granted to the city of Haarlem the right of bearing on their standard a sword *argent* in addition to the four stars already emblazoned thereon.

To the Crusades we refer the origin of many heraldic terms. Azure, Gules, from the Persian ‘Gul’ Crimson, and Ermine and Vair, the furs commonly used in blazonry, were probably first introduced by the Crusaders.

CHAPTER XI.

HISTORICAL ARMS AND AUGMENTATIONS.

‘Quærite nunc habeat quam nostra superbia causam.’—OVID.

“Hitherto of Arms in the general signification ; now somewhat of them in the restrict signification, as we define, or rather describe them : viz., that Arms are ensigns of honour borne in banners, shields, coats, for notice and distinction of families, one from the other, and descendable as hereditary to posterity.”—CAMDEN’s *Remains*.

ARMORIAL bearings have been divided into several different classes, arranged according to their origin and signification. Some authors make nine, others eleven classes.

1. Arms of Dominion—those annexed to certain territories, and borne by sovereigns in token of their authority and power—belonging, not to the reigning family, but to the regal office. Such for example are the Arms of Great Britain, the Eagle of Austria, the Castle and Lion (for Castile and Leon) of Spain.

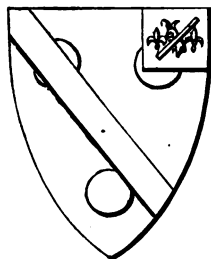
2. Those quartered by sovereigns who merely claim a right to certain dominions, which they will probably never either enforce or obtain, are called Arms of Pretension. As instances of these may be mentioned, the Lilies of France, so long quartered on the English shield, and the Arms of Jerusalem, still borne by the King of Sardinia, in token of his descent from Guy de Lusignan, and consequent claim to the sovereignty of the Holy

City. Those who ascend a throne by election carry their own Arms on an escutcheon placed over the centre of the Arms of the dominion to which they are elected, as the Emperors of Germany, and Kings of Poland, in former times. But a conqueror places his Arms, instead of those of the conquered kingdom. So the Norman Lions became our Arms, and so Swabia gave Arms to Sicily; and Charles of Anjou, conquering that Island and Naples, set up his own Arms, '*Az. semé of Fleurs de lis or*, a label of five points *gu.*'

3. Arms of Succession, or Feudal Arms, belonging to the possessors of certain lordships, or estates. The Arms of the Isle of Man were long quartered by the Earls of Derby, who claimed the feudal sovereignty of that Island; and the Earls of Richmond bore generally a canton *Ermine*, that fur being the Arms of the Duke of Bretagne, to whom their Duchy had formerly belonged. The terms, Arms of 4. Family, 5. Alliance, 6. Adoption, 7. Office, and 8. Community, require no explanation. 9. Arms of Assumption are such as may lawfully be assumed, without grant or descent, 'as if a gentleman, being no gentleman of blood or coat-armour, or else, being a gentleman of blood and coat-armour, shall captivate or take prisoner in lawful war any nobleman, gentleman, or prince, he may,' says Sir John Ferne, 'bear the shield of that prisoner, and enjoy it to him and to his heirs for ever.'

It was usual, however, either to add the Arms of the prisoner, on a canton, or inescutcheon, or to make some slight alteration in their blazonry; for 'no Christian,' says Camden, 'may beare entirely the Armes of a Christian whom he taketh in warre.' The Arms of Sir Clement Clerke, baronet, 1661, present an example of Arms thus assumed. His ancestor, Sir John Clerke,

having taken prisoner the Duke de Longueville, at the battle of the Spurs, near Terouane, added to his Arms 'a sinister canton *azure*, charged with a demi-ram mounting, *argent*, armed (that is, with the horns), *or*, between two Fleurs de lis of the last, and debruised with a dexter baton silver.' The canton is annexed.

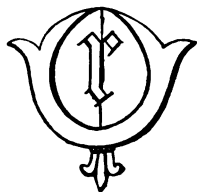


The Pelham Buckle is another instance of Arms of assumption or augmentation. Indeed, no portion of the history of Heraldry is more interesting, more rich in mementos of courage and heroism, than that relating to Arms of augmentation; a few instances have been given in a preceding chapter, but many more remain to be noticed. The family of Pelham, of which the Earl of Chichester is now the head, bear as a quartering, '*Gules* two demi-belts, paleways; the buckles in chief *argent*.' This augmentation was assumed in the early part of the seventeenth century, in perpetuation of the badge or crest borne by that family, ever since the battle of Poitiers, at which time, as is related by Froissart, 'King John having been forced from the custody of Sir Denis Morbecque, a Knight of Artois, to whom he had surrendered himself, was recaptured by several other Knights, amongst whom Sir Roger de la Warr, and Sir John de Pelham were the most conspicuous, and, in remembrance of so signal an action, and of the king's



surrendering to them his sword, Sir Roger de la Warr was permitted thenceforth to use the 'crampet, or chape of a sword,' as a mark of honour: and John de Pelham took the buckle of a belt, sometimes singly, sometimes

with two, placed on either side of a cage, in allusion to the French king's long captivity in England. A crampet *or*, the inside per pale, *azure* and *gules*, charged with the letter R. of the first, is still the badge of Earl Delawarr.



Another interesting augmentation is that of Sir Richard Waller,

who distinguished himself greatly at the battle of Azincourt, at which time he took prisoner Charles Duke of Orleans, the father of Louis XII. afterwards king of France, and bringing him to England kept him at his house at Groombridge in a sort of honourable restraint, during the long period of four-and-twenty years.

So long a residence under one roof, however unfriendly in its commencement, appears in the end to have produced a real friendship; and the Duke of Orleans, not only rebuilt the family house at Groombridge, at his own expense, but also became a benefactor to the Church of Speldhurst, where his Arms may still be seen, carved in the stonework above the porch. In remembrance of this long and honourable friendship, Sir Richard Waller whose Arms had previously been, '*Sable*, on a bend voided *argent* three walnut-leaves *or*,' and the crest, '*A* walnut-tree fructed *proper*,' in allusion to his name, now appended to one of the lower boughs of the tree a shield with the Arms of France, '*Azure* three *Fleurs de lis*, *or*, differenced with a label of three points *argent*.'

Sir Henry Guldeforde, Knight, had rendered important

assistance to Ferdinand and Isabella of Spain, in the reduction of Granada, and received from them the honour of knighthood, with permission to add to his ancestral Arms, a 'canton *argent*, charged with a pomegranate, the shell open, grained *gules*, stalked and leaved *proper*;' and, at the same time, John Callard, and William Browne, followers of Guldeforde, received other augmentations as marks of honour. The former, a coat-of-arms entire, 'gyronny (in triangular sections) *or* and *sable*, on each division a Moor's head, coupé, *sable*,' the latter, an augmentation, 'on a chief *argent*, an eagle displayed *sable*;' the Arms of Sicily, which at that time was an adjunct to the Spanish crown.

The Arms of the ducal house of Norfolk are, 'between six crosslets fitchy (parted at the points) a bend *argent*,' and on it an inescutcheon, bearing part of the Arms of Scotland, namely, 'a demi-lion rampant within a double tressure, flory and counterflory; an arrow pierced through the lion's mouth, all *gules*.' This charge was granted him for good service done on the field of Flodden against the Scots, when the chivalric and unhappy James IV. fell pierced with many arrows.

Lord Arundel of Wardour received the honour of an augmentation of Arms from the Emperor Rodolph II. by whom he was permitted to bear his shield upon the breast of a double-headed eagle, the standard of the German empire, in acknowledgment of the assistance he had rendered the Austrians, in their wars with the Turks. Two other English families, those of Bowles and Smith, also had augmentations granted at the same time, and for similar services: Bowles—'*azure*, a crescent *argent*, in chief the sun, *or*;' Smith—'*vert*, a chevron *gules*, between three Turks' heads coupé, in profile, *proper*, their turbans, *or*.' To give one more instance from the later

history of our own country, Colonel Careless, or Carlos, and the Penderells, were rewarded for the fearless loyalty with which they aided the escape of Charles II. by similar charges, although different in tincture. The former being, 'or, on a mount an oak-tree *proper*; over all a fesse *gules* charged with three regal crowns *proper*;' the latter, 'argent, with a fess *sable*:' and in the present century, Colonel Gurwood, the hero of Ciudad Rodrigo, obtained, as an augmentation, the shield of that town, with the sword of the Governor in pretence. The Arms of the city of Colchester are, 'A Cross enrailed, between four crowns' in token of the Discovery of the true Cross, attributed to Helena, the mother of Constantine, who is said to have been the daughter of Coel, Duke of Kaercolm, near Colchester.

The last class of armorial bearings are those called, Allusive, or Canting Arms, in French 'Armes parlantes,' which are derived, the latter, from the name of the family, the former, from some remarkable circumstance connected with its history. As instances of the latter we may mention those of the Bouchiers, Earls of Essex, who bore 'argent, a Cross enrailed *gules*, between four water-bougets *sable*;' the water-bougets being a play upon the name. The Abbot of Ramsey is said to have had a *Ram*, in the *Sea*; Sir John Eagleshead, an *Eagle's head*; the family of Highmore, had, *argent*, a cross-bow erect, between four *Moor* cocks *sable*. Hume, of Nine Wells, bore 'vert, a lion rampant *argent*, within a bordure *or*, charged with nine wells or springs, barry-wavy, *azure* and *argent*.' These springs, as descriptive of an estate belonging to that branch of the family, which took its name from a cluster of nine springs, rising in front of the mansion, were assigned to the Humes of that place, to distinguish them from the head of their house. The

family of Luna, in Spain, bear a crescent; the Gruel, a French family, bear '*gules a trois grues d'argent*;' the Santeuil, a head of Argus *à cent yeux*; the Maille chat a cat (chat) armed with a Mallet (maillet); Fouquet is said to have borne a squirrel climbing up a tree, in allusion to his name, which in old French signifies Squirrel, with the motto '*Où ne monterai-je pas*.'* An Irish family named Creagh, bear, on a branch of some wild shrub, the head of a horse, their name, in old Irish, signifying wild-horse; the Arundels, six swallows (hirondelles), the Barrys of Ireland, *Barry* of six, *argent* and *gules*. Evans of Wales, a holy Lamb, in allusion to S. John the Baptist; Evan being the Welsh for John. Trumpington, '*azure, two trumpets pile-ways, between eight Cross crosslets, or*.' Harthill, '*argent, on a mount in base vert, a hart lodged gules*.' Tranchemer bears '*gu. coupé en ondé sur une mer d'ar. ondoyée, ombrée d'azur, à un couteau d'or, mi fiché dans la mer, la manche sur le gu*.' The Lords of Chantilly, the elder branch of the family of Bouteiller, took for their Arms a Cross, charged with five cups of gold; in token of their holding the office of Cupbearer to the king. De Créqui, bears a wild cherry-tree, called in French blazonry, *Créquier*. Taillefer, a right hand with a sword, cutting a bar of iron. The De Porcelets, have a sow, the Des Pastoureaux, a shepherd. Many English families of the name of Franklin, the diminutive of France, bear Dolphins, in imitation of the Dauphin; as those named France do *Fleurs de lis*. The Frances of Bostock, on the river Dane in Cheshire, bear, '*ar., a clump of trees proper, in the centre of the branches a Fleur de lis or, on a chief, wavy, az., three Fleurs de lis of the third*,' alluding both to the family name, and to that of the estate.

* Neither Lacombe nor Raynouard gives any such word as *fouquet* for *écureuil*.

A family called Swallow bear the mast of a ship with its rigging, issuant from a whale's mouth; and Sir Fisher Tench bore quarterly, the Arms of Fisher and Tench, the former 'a fess counter embattled between three dolphins embowed, *or*;' the crest, 'a hand grasping a tench.'

The class of 'Armes parlantes,' is perhaps the most numerous of all, especially amongst early coats, and they were highly valued until about the time of James I., when being often misunderstood, or misapplied, they grew into disrepute, and thus received the name of canting, or punning Arms.

The following names and Arms are copied from ancient heraldic documents. Nine occur in the earliest roll of Arms extant, that of Henry III.

Reinold de Moun, who bore a *manche*. Nicholas de Mocles, trois *molets*. Geoffrey de Lucy, trois *lucies*. Hugh de Ferrers, *vairre*. Robert Quency, a *quintefeuil*. Thomas Corbett, deux *corbeaux*. Adam de Swyneburne, trois testes de *Senglier* (wild boar).

In Edward the Second's time, these Arms are still more abundant.

Eschales, we find bearing *eschalops*. Heringaud, *harengs* (herrings). Videlou, trois testes de *lou* (loup). Cheynedort, un *cheyne* d'or. Passeleu, un *lupard passaunt*, Ferre, un *fer* de moulin. Cokfield, trois *cogs*. Morieux, trois foiles (feuilles) de *moures* (mulberry, mâre). Mounpynzon, un *pinson*.

Julyana Berners mentions also the *roaches* of Peter de Roche, bishop of Winchester, and a 'Cross *corded*,' borne by a roper, who afterwards became a 'nobull man.'

CHAPTER XII.



HERALDIC CHARGES AND TINCTURES.

'Clara colore suo.' OVID.

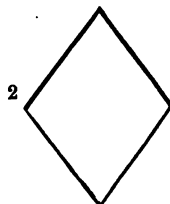
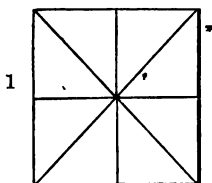
'De là sont venus les escus
Les Armes qu'ore on voit peintes.
Armes, qui jadis furent teintes
Dans le sang des premiers vaincus ;
De là les crys, les devises,
Le metal, avec les couleurs,
Dont, curieux en mille guises,
Ils ont blasonnés leurs valeurs.'

SAINT MARTHE.

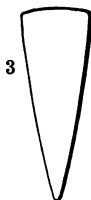
THE last chapter having been devoted to a description of the different sorts of armorial bearings, we have now to consider the various charges, or ensigns, most commonly in use, with the rules for correctly emblazoning or describing a coat-of-arms. The term coat-of-arms, as applied to an escutcheon, is derived, as has already been observed, from the custom of wearing the Arms embroidered on the surcoat, whence they were afterwards transferred to the shield, or escutcheon; the surface of the shield is known in heraldic language as the 'field,' and its colour must, according to the rules of blazonry, be named first.

The form of the shield appears to have been varied in every possible manner, according to the fancy of the bearer, with only one restriction, namely, that the shields

of Knights bannerets(1) were invariably square, and those of ladies lozenge-shaped.(2) Anciently, indeed, all ladies of rank bore shields upon their seals; a privilege now



conceded only to the sovereign. The shield borne by ecclesiastics is usually a circular or oval panel, the martial form of the shield being considered ill-suited to their peaceful character. The most usual form for the shield is that technically termed the *heater* (3), from its resembling

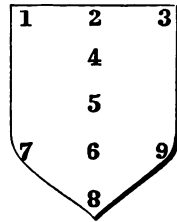


the heater of a flat iron, and is met with in almost every coat-of-arms. No less than twenty-one different forms of shields, borne at various periods, are given in Parker's Glossary of Heraldry, some of them, particularly those of the seventeenth century, being remarkably ugly, cut and scalloped in the most tasteless manner. Sylvanus Morgan, in his curious old work on Heraldry, supposes the

heater form, and that of the lozenge, to have been derived, the one from the spindle used by Eve, the other from the spade of Adam, whom he, like the Gravedigger in Hamlet (Act v., scene 1), further cites as the first bearer of cote-armure, being somewhat less carried away by enthusiasm than the famous Julyana Berners, who traces the first origin of nobility and armorial bearings to the 'iv orderis of Aungelis in cotearmuris of knowlege, encrowned ful hye with precious stones.'

The shield, whatever its shape, generally bore a device, although some families of noble birth did for many centuries after the introduction of armorial bearings continue to bear a blank shield. Dallaway mentions an instance of this as late as 1408, when a witness in a certain cause deposed that his family had never borne Arms, simply because none of them had ever been engaged in war. To lose a shield was considered, as in all ages, most disgraceful, and the Knight who did so was not admitted to sit at table with his equals until he had purged himself from that disgrace by fresh achievements. We trace the same feeling, both in the history of the Bible and in that of classic heroes. David, mourning the fate of Saul and Jonathan, curses with deep pathos the mountains of Gilboa, because there 'the shield of the mighty was vilely cast away, the shield of Saul, as if he had not been anointed with oil.' The Spartan mother, sending her son to battle, bade him return with his shield or upon it; and Epaminondas, wounded to death, asked only to be assured of the safety of his shield, ere he would suffer his hurts to be examined, counting it better to die than to live dishonoured by its loss. In mediæval times the reversal of the shield was the greatest degradation that could be inflicted.

The field of the shield, or escutcheon, is divided, according to the rules of Heraldry, into nine points, the technical names of which are as follow: the upper part of the shield, called the Chief, is divided into Dexter (1), Sinister (3), and Middle Chief (2), the Dexter being the right side of the shield itself, and the Sinister the left. Immediately below the Chief lie the Honour-point (4), the Fess-point (5), and the



Nombril-point (6). The lower part, or base of the shield, is divided, like the Chief, into Dexter (7), Sinister (9), and Precise Middle-base (8). The Chief is supposed to answer to the head in the human figure; the Honour-point represents the neck, round which collars, and similar insignia of honour are usually worn, and the Fess-point the heart. It should be remembered in blazoning a shield, that the very same figure, in the very same tinctures, borne on different points of the escutcheon, renders those bearings so many different Arms.

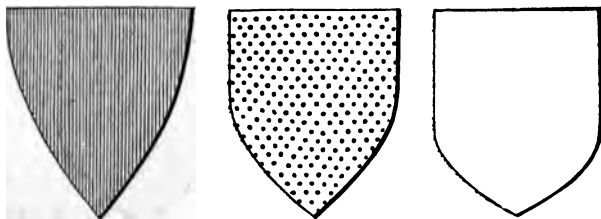
The field of the escutcheon must be either of metal, colours, (tinctures,) or fur. The metals of Heraldry are two, called, according to the system of blazonry now generally in use, *Or*, and *Argent*; but some old writers vary their terms according to the rank of him whose Arms they describe, the shield of a monarch being blazoned by planets, and that of a nobleman by gems, while simply naming the metals and tinctures is considered sufficient for a gentleman.

Or, on a king's escutcheon, thus became Sol, on an earl's Topaz; *Argent*, Luna and Pearl; *Azure*, Jupiter and Sapphire, and so on. It seems hardly worth while to notice the various 'phantasticall termes' mentioned by Sir John Ferne; as, for instance, the names of the days of the week. 'He beareth Sunday (for *Or*, I presume;) a lion rampant Tuesday;' the names of flowers, of virtues, and even of temperament and disposition; as, 'he beareth Melancholy, three apes' heads Flegmaticque.' What metal or tincture these terms may have been intended to express, it is difficult to conjecture. Perhaps the former is sable, the latter crimson.

These, and similar perplexing technicalities, have long since been discontinued, and the only terms now used in blazonry for metals, are *Or* and *Argent*. The tinctures

are seven; *Gules*, *Azure*, *Vert*, (Fr. sinople) *Purpure*, *Sable*, *Tenne*, and *Sanguine*. *Gules* is generally derived from *gul*, in the Arabic 'a red rose,' and is sometimes also called *vermeil* and *rougecte*. In the Roll of Karlaverok, a certain Eurmenions de la Brette is mentioned, who 'La banière eut toute rougecte.'

A shield *gules* was often adopted in remembrance of some bloody fight, as seems proved by the barbarous term 'blodius,' occasionally used to designate that colour; and we also read of armorial bearings, *gules*, traced upon the shield, with a finger dipped in the blood of its gallant bearer. *Gules* is represented in engraving by lines drawn perpendicularly from the top to the bottom



of the shield; *Or*, by small dots or points; and *Argent*, by a plain shield.

Azure, or light blue, is shown by an indefinite number of horizontal lines; its name is derived from the Arabic lazur, or lazuli, a copper ore, anciently in much request for miniature-paintings and illuminations, and known by the name of 'beyond seas azure,' from the circumstance of its being procured only in Persia, Bucharest, and China.

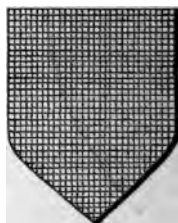


The term *vert* was formerly applied to everything 'that grows, or bears a green leaf, within the forest, that

may cover or hide a deer,' '*to vert*,' being synonymous with, to enter the forest; and in an old song, '*Merrie sing Cuccou*,' we find, amongst other characteristics of spring—

' Rwe blēteth after lomb,
Lhouteth after calf cu,
Bulluc sterteth,
Bucke verteth,
Merrie sing Cuccou.'

This colour, represented by diagonal lines drawn from left to right, was also named *sinople*; *Julyana Berners* calls it *synobyll*, and the term *sinople*, is still preserved by French blazoners.



Sable is represented by horizontal and perpendicular lines, crossing each other at right-angles. *Purple* (purple), *Tenne* (orange), and *Murrey* (sanguine), are sometimes regarded as *stainant*, or disgraceful colours, and are not, therefore, common in English armoury.

To each of these tinctures a peculiar meaning was formerly attached, and some writers have even given a special signification to every different combination of colours. Thus *argent* with *azure*, signified courteous and discreet; with *gules* an avenger of the innocent, and so on; but this is perhaps carrying symbolism too far. The simple colours may well be supposed to have had

each its own peculiar significance, and, in times when Heraldry was more generally understood than at present, were probably adopted with a due regard to their meaning. Gold, for instance, being the most precious of all metals, was held to denote wisdom, riches, and elevation of mind; *argent*, purity and charity; *gules*, martial prowess and boldness; *azure*, virtue and plenty; *vert*, hope and joy; *sable*, wisdom, constancy, and also affliction.

The furs used in Heraldry are ermine, ermines, erminois, erminites, pean, vair, and potent-counter-potent, all indicative of dignity. Ermine is considered the most honourable, and represented in engraving by a field white, with black spots, resembling those in the fur itself. Erminois, by a field *or*, with black spots; and erminites, a fur of recent origin and little to be admired, closely resembles ermines, except that it has one red hair in addition on each side of every spot. Ermine, in blazon, is symbolic of purity, for, says an old author, 'Ermine is the skin of a little *'bestelette blanche de la forme d'une mustelle,'* so remarkable for nicety and cleanliness, that it will rather fall into the hands of its pursuers, than escape by passing through any foul or infested place whereby its fair skin might be defiled.'



The armorial bearings of the Dukes of Bretagne are pure ermine, and the same charge has been adopted by many noble Breton families. Various legends have been given to account for the adoption of *ermine* in this escutcheon. One relates to Brutus, the son of Silvius, an ancient British Prince, who, having accidentally slain his father, 'left that unhappie ground, and travelling in

Bretagne, in France, fell asleep, and, when he awaked, found this little beast upon his shield, and from thenceforth bore a shield ermine.' Another declares that, on the first landing of Conan Meriadec in Brittany, an ermine took refuge from its pursuers under his shield, whereupon he would not suffer it to be molested, but assumed it for his Arms, with the motto, '*Malo mori quam fœdari.*' In a certain medal, a forgery of the fifteenth century, the ermine is represented taking refuge under the shield. Anthony Widville Lord Rivers was descended from the Comtes de Dreux, who were also descended from the ancient Dukes of Brittany, and his Arms were '*Chequy a canton ermine within a border gules.*'

The following legend, preserved by an old French chronicler, also professes to account for its adoption, and will serve to illustrate several chivalric customs of the middle ages:—

LEGEND OF KING ARTHUR AND THE ERMINE IN THE ARMS OF BRETAGNE.

Now, at a certain time, there reigned in Britain a valiant prince, named Arthur, who had already achieved great adventures, and performed many marvellous deeds of prowess. Many were the giants whom he had cloven in sunder; many the disconsolate damsels whom he had delivered; many the enchantments which he had destroyed; besides, what is a thousand times more excellent, founding an infinite number of churches, and enriching with magnificent gifts the very smallest chapels and oratories in his kingdom. At length, however, Britain no longer offered a field for his exertions, nor for those of his
 us, the Knights of the Round Table; and in default

of such occasions of prowess, these noble Knights and their valiant prince found themselves compelled to seek amusement in tilt and tourney, in carousals and sumptuous banquets, with other amusements befitting their illustrious birth and station. The court of Britain was, therefore, always holding festival, and the splendid and magnificent hospitality with which Arthur welcomed all preux chevaliers, visiting his court for the purpose of gaining further insight into the duties of chivalry, attracted thither the very flower of knighthood from every kingdom of Europe, and even from the east.

Amongst the cavaliers most remarked in the jousts by reason of their valour, and at the banquet by their gay discourse, brilliant repartee, and graceful jesting, Messire Yves de Kerskao stood pre-eminent. When he touched the lute, and sang a canzone or sirvente, the whole assembled court hung breathless on his lips, and listened even after he had ceased to sing; no less skilled in science and learning, he knew how to handle the reed, and traced with practised hand upon the parchment letters and characters, embellished with birds, fruits, and flowers, which he illuminated and blazoned with surpassing taste and art. But in the noble science of Heraldry he was indeed a master. No king-of-Arms, nor herald, understood better than he the value of the armorial bearings blazoned upon a warrior's shield. He could tell at a glance to what nation he belonged, could trace the origin of his race, and name the exploits by which his ancestors had distinguished themselves. Alas! that qualities so fair should have graced one who, prompted by cupidity, had renounced his allegiance to his lawful sovereign, and, tempted by the suggestions of the demon of avarice, had yielded, even like Eve, to the voice of the wicked one!

It had happened a short time previously, that Dame

Mahault, aunt of the aforesaid Yves, and Lady of Argentièrre, Muzelle, and other rich lands in France, died, leaving a great inheritance in gold, silver, jewels, and precious stones, besides fair castles, goodly cities, with many serfs and labourers. Dame Mahault left also a daughter, to whom she bequeathed the aforesaid noble heritage, but Messire Yves de Kerskao claimed it for himself, declaring that by certain writings, executed by an ancestor of Dame Mahault, women were excluded from the succession, which consequently devolved on him as the nearest male heir. Lawsuits followed thereupon, and processes were made in the ancient city of Lutetia; but, inasmuch as Yves failed to produce the writings of which he spoke, nothing was done; and Yves, ashamed and repulsed, began to blaspheme, and complained loudly of Flolo, who governed Gaul in the reign of Leo I., and on whose assistance he had relied to further his wicked schemes. Yves, therefore, retired to Britain, where he tried to stir up a war between Arthur and Flolo, and this was the more easy, since Arthur desired nothing better than to perform deeds of chivalry, and so much the more in this case, because Flolo, a very miscreant and pagan, a cursed and sacrilegious worshipper of idols, persecuted the pious followers of Christ, and everywhere destroyed the shrines of the Blessed Virgin. Yet the prayers of Yseult long detained Arthur in that famous castle of Windsor, which he had himself founded and built, and where also he had instituted the famous Order of the Knights of the Round Table.

It happened, therefore, one day, when summer was declining, that Arthur sat in his palace at Windsor, surrounded by barons, knights, pages, ladies, maidens, and youths. Yves de Kerskao was gone to the chase, because it made his heart sad to remember the fair

country of France, whence he had so long been banished. He bore on his wrist a little falcon of his own rearing, and so fast and far flew the bird, that beside the river it seized a heron. Then Yves, returning to the castle, commanded the heron to be roasted, placed it between two dishes of silver, and so entered the banqueting-hall, followed by two masters of the viol, a lute player, and two fair maidens of noble birth. They sang, accompanying the song with the tones of the lute and viol; and then Yves, with a loud voice exclaimed, 'Room, room for the valiant; room for those who bring food for the brave. The heron is of all birds the most cowardly, and fears even his own shadow. I shall give of this dish to the most cowardly amongst you, and that, in my opinion, is Arthur, heir of the noble land of Gaul, whence he has been driven by the Romans. He, the king of the brave, dares not fight against the Cæsars, and through this baseness he will die, deprived of the fair kingdom which might have been his own!'

Arthur grew crimson with rage and shame: his heart swelled, and he vowed that, ere six months had passed away, he would bid defiance to the impious Flolo. And Arthur kept his word. When spring returned, and violets filled the air with their sweet odours, when birds warbled amidst the leaves, flitting from branch to branch, when the meadows were gemmed with silver daisies, and the plains with blue corn-flowers, and crimson poppies, when hedges had resumed their robe of green, and harvests their mantle of gold, then Arthur landed on the coast of Gaul, and marched through pastures rich and fruitful, beheld houses filled with riches, and wealthy countrymen possessing horses, cows, sheep, and oxen, carts, and ploughs, with the fairest pastures in the world, but of enemies he saw no trace. The valiant king

Arthur had sent before him five hundred men-at-arms, and two hundred archers, commanded by Tristan de Leonais, but they saw only country people fleeing in every direction, and Arthur became greatly displeased, and said, 'I came not hither to fight with labourers and country-folks, but with valiant Knights, armed with sharp lances and heavy swords.' Suddenly, a trumpet-blast was heard at the entrance of the camp, and Arthur was told that a herald, sent from Flolo, demanded an audience on the part of his master, who desired to fix a place and hour for the battle.

Great joy gave these tidings to the king of the brave, and he commanded forthwith, that the herald should be introduced into his tent, where all the paladins of the Round Table were assembled. To them entered the herald, and in the name of Flolo defied the boldest champion in the British army, saying, that it was needless to shed so much blood in this quarrel, and that his lord proposed for one of the Knights of the Round Table to meet him in single combat, and that the country should be the prize of the conqueror; and when he had finished speaking, the herald flung the iron gauntlet of Flolo into the midst of the hall, crying out three times, 'Who will raise it? Brave Knights fear not death—honour and guerdon to the brave!'

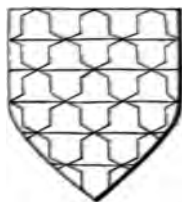
Immediately Perceval, Ivan le Gallois, Tristan de Leonais, Amadis, and Roger de Cornouailles, sprang forward, eager to obtain the glory of the combat. But Arthur stopped them all, and turning to the herald, he said, 'Go, tell thy master that Arthur defies him to a deadly combat, without quarter or mercy, and victory crown the right!'—'Amen!' said all present, and all made the sign of the Cross, while the pagan herald folded his arms, and looked at them with a scornful smile.

The spot chosen for the combat was in the Isle de Notre-Dame, at Paris, and there, in the presence of both armies, the two champions entered the arena. Arthur had devoutly attended mass, and offered up his prayers for protection; while Flolo, despising all holy things, had sought courage from Bacchus, and demanded protection of Dame Ivrognerie.

So fierce was the onset of the two cavaliers, that both horses rolled in the dust, and each champion shivered his lance against the buckler of his adversary. Rising quickly, they attacked each other sword in hand. Never fell hammer on the blacksmith's anvil with greater force and precision than the blows struck by their good swords on casque and cuirass. The heavy weapon of the giant descended like a rock upon the head of Arthur, who felt his knees bend under him. Already his brave paladins, groaning in their hearts, believed their prince to be lost, so great was the advantage gained by the giant, who, raising his heavy sword, prepared to slay him, as he bent exhausted towards the earth. Then suddenly between the two champions there appeared a radiant figure, wrapped in a mantle of ermine, which she flung over the shield of Arthur, so dazzling the eyes of Flolo, that he lost the power of sight; and Arthur, grievously wounded though he was, seized that moment to aim a blow at him, and used his good sword Caliburn with such effect, that it struck through the giant's head, and laid him dead upon the field. Arthur, being afterwards informed by the bystanders of the miraculous apparition to which he owed his triumph, built a church in honour of the Blessed Virgin Mary upon the spot where now stands the famous Cathedral of Notre Dame; and in conjunction with Hoel, his nephew, surnamed the Great, decided on assuming the ermine as his armorial bearing, and it has

ever since been so borne by the Dukes of Bretagne, which province was united to the French crown in the reign of Francois I.* (sic) to the great joy of all.'

Vair, or *Verry*, a party-coloured fur, generally *argent* and *azure*, is sometimes said to be the skin of a little animal, a kind of polecat, the belly of which is white, and the head and feet of a kind of bluish-grey ; its skin,



with the head and legs cut off, somewhat resembles the figure called *Vair*, which is represented by miniature shields of blue and white placed alternately. It has sometimes been thought that the famous slippers of Cinderella were said originally to be of *vair*, 'fur,' not *verre*, 'glass.'

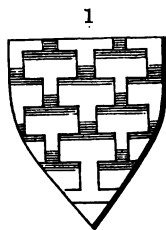
Vair and *gules* form the Arms of the De Coucy family, assumed in remembrance of a certain occasion, when the Sire de Coucy, being engaged in battle against the Turks in Hungary, perceived on a sudden that his banners had disappeared, and that the people were giving way. Tearing the *vair* from his mantle, he fixed it on a spear, and, his men-at-arms rallying round the signal, he led them on to victory, and thenceforward assumed *vair* and *gules* as his coat-of-arms. An old biographer of the house of Couci makes this the first occasion of the use of *vair*, in a coat-of-arms. The battle beginning suddenly, as he affirms, the leaders had no time to seize either banners or surcoats, and therefore, cutting up their mantles, 'qui estoient d'escarlatte, fourrez de panes de

* Anne, the heiress of Bretagne, married first Charles VIII., thus uniting Bretagne to France, and subsequently Louis XII., his successor.

vair,' they gave parts to different nobles, who 's'en accommodèrent en telle nécessité, aiant fit vue fente de leurs espées au travers de la pièce pour passer la teste.' In remembrance whereof these nobles assumed *vair* and *gules*, arranged in different forms, since which time 'Panes de vair que n'avoient été vstées ni accommodées en armoiries,' became 'songneusement recherchées comme etas des plus nobles et plus riches que se voient point.'

In the Roll of Karlaverok we find that 'Johan de Beauchamp proprement portoit le banière de vair au douz tems et au sovest aier.' A very curious and ancient instance of the use of *vair* as the doublure of a mantle, occurs in an enamelled tablet, formerly in the Church of S. Julian at Mans, bearing date 1149, and on which is seen a figure of Geoffry Plantagenet, Count of Maine and Anjou, wrapped in a sort of mantle, or outer garment, lined with *vair*.

Miniver, so frequently mentioned by our old poets, is derived, by Dalway, from the French, *menu-vair*. *Potent-counter-potent* (1), resembles the tops of crutches, counter-placed. Its origin seems uncertain, although the word *potent*,* used in the sense of a crutch, was common in the days of Chaucer, and is met with in the *Romaunt of the Rose*.



'So old she was, that she ne went
Afoote, but it were by potent.'

Peau is from the old French *pannes*, a word signifying

* 'Enabling.' Bailey.

furs of any kind. It resembles *ermine* in form, or may rather be described as the reverse of *erminois*, the ground being sable, with spots of gold.

The rules for blazonry, with the names of the principal charges, must be reserved for the succeeding chapter.

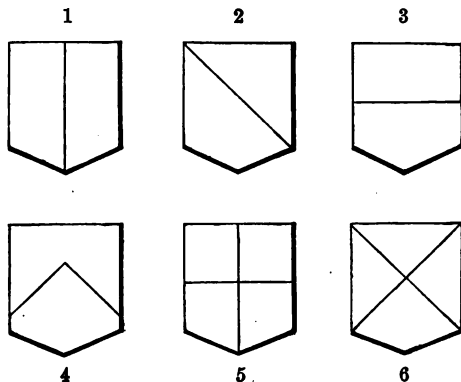
CHAPTER XIII.

PARTITION LINES—ORDINARIES.

'Ordinis hæc virtus erit et venus.' HORACE.

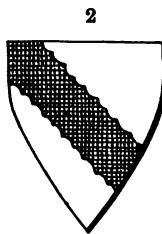
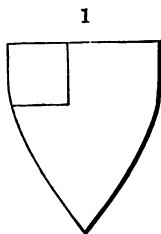
'Off Armes, palit, crokyt, and sharpe, now will I speke.'
Boke of S. Albans.

THE field of an escutcheon (the different points and tinctures of which were described in the preceding chapter) is varied also by partition lines, intersecting it in various directions, and taking their names from the



different Ordinaries on which they are founded; the Pale, the Bend, the Chevron, &c. When, for instance, the field is divided by a perpendicular line, it is said to be party per pale (1); party per bend (2) is, when a diagonal

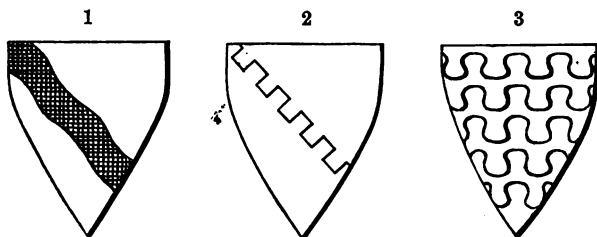
line is drawn across from the dexter-chief; party per bend sinister, when the line is drawn across in an opposite direction; party per fess (3), when the shield is equally divided by a horizontal line; party per chevron (4), when it is divided by two diagonal lines, meeting somewhat above the centre-point of the escutcheon. When the shield is divided by two lines, one perpendicular, the other horizontal, it is said to be party per Cross, or quarterly (5); and when party per saltire (6), the field is divided by two diagonal lines, dexter and sinister, crossing in the centre. The canton (1) is an Ordinary, resembling the quarter in form, but of smaller dimensions.



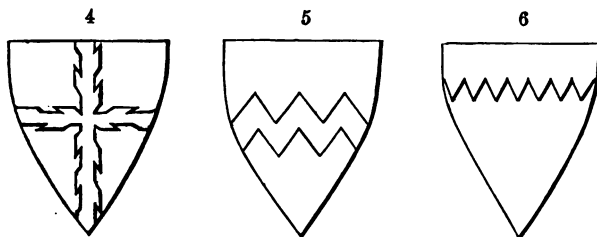
These terms of partition may further be described as ENGRAILED (2), or inwardly scoloped, the scollops being cut *into* the line. The Arms of the Feversham family are, 'party per chevron, engrailed, *gules* and *argent*;' here, the chevron being engrailed, the field is, what would be usually termed, *scoloped*; in Heraldry it is said to be INVECTED.

WAVY (1) and UNDY, are undulating lines supposed to represent the waves of the sea; EMBATTLED (2), or CRENELLE, lines forming battlements; NEBULY (3) is a regular horizontal line, intended to represent clouds; (4), when the partition line, or Ordinary, has coupé boughs projecting from it in a slanting DANCETTE (5), marked with three indentations,

or vandykes; INDENTED (6), notched in the manner of Dancette, but much smaller; when the dents are longer than usual it is termed INDENTELLY, or deeply indented; and when the Ordinary is indented both ways, as in the Arms



of Hody, Dorset, 'a Fess, per Fess indented throughout, *vert* and *sable*, cottised, counterchanged,' it is called, indented POINT IN POINT. The colours of the alternate points are then contrasted, as is expressed by the term *counterchanged*, which, as it is of frequent occurrence in



Heraldry, may well be explained at once. It signifies that the field consists of metal and colour, the charges, or parts of charges, placed upon the metal being of the colour, and vice versa. The Arms of S. Bartholomew's Hospital, London, may be taken as a simple illustration of the term. 'Per pale, *argent* and *sable*, a chevron counterchanged (7),' which means, that the shield being divided by a perpendicular line down the centre, one half is *sable*,

the other *argent*, and the chevron, being drawn, one half on the colour, the other on the metal, is *sable* on the *argent*, and *argent* on the *sable*. The DOVETAIL, is a

7



line of partition of recent origin, and represents that peculiar kind of carpenter's work known by the term dovetailing.

As most of these partition lines are derived from the Ordinaries, so called, because, from their frequent use in Heraldry, they are become almost essential to the science, their form

will be better understood when the latter also have been described. It must be observed that all are arranged according to certain rules, the knowledge of which forms the technical part of Heraldry. These names and technicalities have been too often supposed to constitute the whole of the science, and it has thus been subjected, and with apparent reason, to the reproach of being barren and uninteresting. This I trust has already been shown not to be the case.

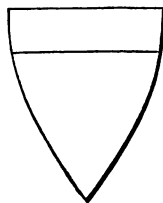
Still some knowledge of the technicalities is not to be dispensed with; for, as the fair Prioress of Sopewell informs us, in the conclusion of her 'nobull work' the Boke of St. Albans; 'Ye may not overryn swyftly the forsayd rules, bot dyligently have theym in your mind, and be not to full of consaitis; for he that will hunt ij. hares in oon houre, or oon while oon, another while another, lightly he losys both.' I do not see exactly how the last sage axiom bears upon our subject, but as regards heraldic rules and terms, I think we shall find quite enough choice bits of information to prevent the study from becoming overwhelmingly dull.

All Ordinaries are formed by straight lines, differently

disposed. Heralds, in general, reckon nine honourable Ordinaries—the Cross, the Chief, the Pale, the Bend and Bend sinister, the Pile, the Fess, the Bar, the Saltire, and the Chevron. The Cross is naturally that to which the highest interest belongs, but the forms under which it appears are so infinitely varied, that it will perhaps be better to name first the other and less important charges.

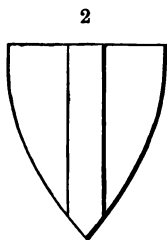
The CHIEF (1), from *Chief*, fr. head, is, it needs hardly be said, the upper part of the shield, occupying about one-third, from the top downwards, and may be either of a simple colour, as, ‘*Or, a chief Gules,*’ or bearing some device, as, ‘*Or, three bars gules, in chief three cinquefoils of the second.*’ Occasionally, more than one chief is seen upon a shield. The Arms of the Knights of S. John of Jerusalem are, ‘*Or, on a chief argent, a Cross gules.*’ Consequently, any Knight, whose paternal coat-of-arms also contained a chief, would have, on the upper part of his shield, the chief *argent* bearing the Cross of his Order, and below that a second chief, surmounting the other charges of his paternal coat.

The Chief is ennobled by having formed part of the armorial bearings of Bayard ‘*le chevalier sans peur et sans reproche,*’ which were ‘*azure, on a chief argent, a lion issuant gules.*’ They were thus emblazoned on the shield suspended in front of his pavilion, on occasion of the tournament proclaimed by him in honour of the ‘*Dame de Fluxas.*’



The PALE (2), another heraldic Ordinary, ought to occupy one third of the width of the shield; but this rule is not strictly observed, except when the pale is borne on a chief, or when the field and pale are parted by fess, and

counter-changed. It has been said that this Ordinary takes its name from the pales, or palisades, used in forming a camp; and it is further added, that every soldier was compelled by the rules of



ancient warfare to carry a pale, and fix it, when the lines for the formation of the camp had been drawn. It has also been suggested that the pale may have been intended to represent a perpendicular stripe of cloth, of a different colour, inserted in the centre of a mantle; a peculiar fashion, once

common, and which the words 'pale' and 'paly' certainly served to express. Chaucer uses this, and other heraldic terms, in complaining of the 'sinful array of costly clothing' common in his time; the 'embrouding, disguising, *indenting, barring, ounding, paling, bending,*' and it is evident from contemporary illuminations, that dresses similarly fashioned were worn in the reigns of Edward II. and Richard II.

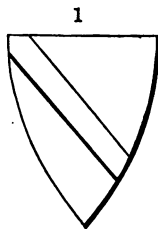
Julyana Berners, referring to a plate in the margin, tells us to 'Loke and beholde how many maner of wyse this palit Army's be borne dyuersli, and theis Army's now shewyt here, be calde palit crokyt and sharpe, for in theys Army's ij coloris paly ar put together; oon into another crokythy and sharpe. Therefore it shall be sayd of hi' the wich beris thes Armis in thys wyse, first, in latyn thus: "Portat arma palata tortuosa acuto de nigro et argento." Gallicè sic, "Il port pale daunsete disable et d'argent." Anglicè sic, "He berith pale crokyt and sharpe of sable and syluer."'

John of Gaunt is represented in a long robe of the two colours of the House of Lancaster, one half of it blue, the other white; and Chaucer also alludes to the

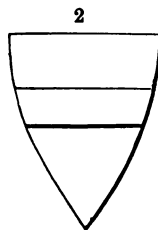
custom of wearing 'hose departed of two colours.' The Arms of the Earl of Waldegrave are, 'party per pale, indented *argent* and *gules*.'

The diminutives of the pale are the pallet, one-half, and the endorse, one-eighth, of the breadth of the pale. Any charge arranged in the form or place of the pale, is said to be 'in pale,' as the lions in the Arms of England, and the pastoral staff in those of the See of Canterbury.

The BEND (1), the third Ordinary mentioned, is seen in the Arms of the Fortescues: '*Azure*, a bend, engrailed *argent*, between two cotices.' This family derive their name from a brave ancestor, Sir William le Forte, who accompanied William of Normandy on his invasion of England, and held the office of his shield-bearer. Three horses were killed under him at the battle of Hastings, but he quitted not his post, and William afterwards bade him take the name of Fort-escue, with the motto, 'Forte scutum, salus Ducum.'



The terms BEND and FESS (2), are evidently derived from some portion of the military accoutrements of the time; the former, which is a stripe crossing the shield diagonally from right to left, representing either the knightly scarf, 'cingulum militare,' or Baudric, often worn as a mark of knighthood; and the Fess, a horizontal stripe, 'fascia,' across the centre of the shield, copied from the sash, or military girdle. Old Camden, in his chapter on 'armories,' mentions that Leopold of Austria

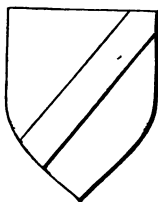


took for his Arms '*Gu. a fess ar.;*' 'because his surcoat, at the siege of Acre, was all dyed in blood, save his belt.' He had borne previously six larks *or*. The paternal Arms of his Royal Highness Prince Albert are, '*barry of eight or and sable, with a crown of rue or ducal coronet in bend vert.*' This latter charge was given, in addition to the original Arms, by Frederic Barbarossa, when he confirmed the dukedom to Bernard of Anhalt. The newly-created duke requested the emperor to bestow upon him some mark that might distinguish his coat-of-arms from those of the former



dukes; and Frederic, taking the chaplet of rue from his head, flung it across the shield, and it thenceforward became part of the Arms of Anhalt (1). The Bend in the Arms of Felix du Muy, of Aix, in Provence, has the singular charge of three F's *sable*, the shield being originally *gules*, a bend *argent*. This family were natives

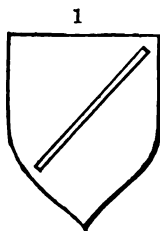
of Savoy, and the Count of Savoy, in acknowledgment of their fidelity during a time of civil war, permitted them to bear on the '*Bend argent three F's sable,*' signifying, '*Felices fuerunt fideles.*'



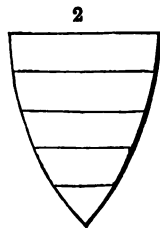
A Bend simple is said to have appeared first in the Arms of Henry, second son of Edmund Crouchback, Earl of Lancaster, who bore the Arms of England, surmounted by a *bendlet azure*, in token of cadency.

The Bend sinister (2), drawn from left to right, is not, as has been frequently supposed, a dishonourable Ordinary; its diminutives are the Scrape, one-half its width, and the Baton, which

is one-fourth of the width of the Bend, but does not extend quite across the field, being cut off at both ends (1). This, which is a mark of dishonour, and always drawn from left to right, has probably been confounded with the Bend sinister; it may be of metal when borne by the descendants of royalty, but must, in every other case, be of colour, even when placed upon colour, which is generally considered 'foul and false blazonry.'



The BAR (2) is similar in form to the Fess, but occupies only one-fifth of the field. It is never borne single, nor can a greater number than four be borne together. The Arms of Prince Albert are, it will be remembered, 'Barry of eight,' four bars *or*, and four *sable*; and the Earl of Denbigh, who is descended from the Earls of Hapsburgh, in Germany, bears '*argent*, on a fess *azure*, three lozenges *or*.' Those of the de Coucy (mentioned in the preceding chapter) are '*Fascé* (the French term for barry), *de vair et de gueules*.'



The PILE, another honourable Ordinary, is generally said to be intended to represent either a stake, similar to those used in the construction of military bridges and fortifications, or the point of a javelin. The word *pilum* had an honourable signification among the Romans also, and was used, as in Juvenal, to designate a distinct grade or office, answering to a colonelcy amongst us. In the Romance 'de Garin,' the word *pile* is used amongst other terms referring to weapons of the same description.

THE BEND ARGENT THREE F'S SABLE

...because his
...was all dyed in blood,
...six lions or.
...Prince Albert
...with a cross
...This latter
...to the original Arms, by
...the freedom to
...requested
...some mark that might
...if the former
...taking the chap
...flung it
...in defence forward
...of the Arms of Anhalt (1).
...of Felix du
...in Provence, has the
...three F's sable,
...being originally *gules*, a
...This family were natives
...in acknowledgment
...time of civil war, permitted



...to bear on the 'Bend argent three F's sable,'
signifying, 'Felices fuerunt fideles.'
A Bend simple is said to have appeared
first in the Arms of Henry, second
son of Edmund Crouchback, Earl of
Lancaster, who bore the Arms of
England, surmounted by a lionel
crest, &c.

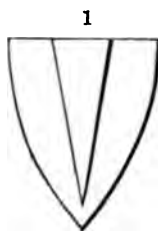


' Volent piles plus pluie par près, &c.'

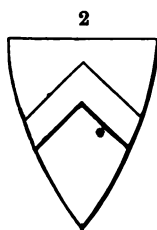
which has been translated—

' Piles fly thicker than rain,
And arrows, and feathered quarrels.'

It has also been derived from *piéd*, fr. foot, and is called in French armory *pieu* (1). The pile is always drawn in a perpendicular position, with the point downwards, and its width, at the upper part, should not occupy more than one-third of the breadth of the chief.



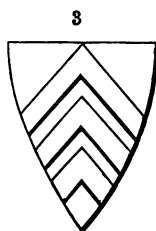
The CHEVRON (2), which somewhat resembles a pair of rafters, and occupies one-fifth of the field, is also of uncertain origin. One old writer, Leigh, pronounces it to have been the 'attire, which in old times the women-priests wore upon their heads,' but



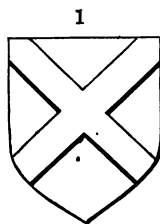
it has generally been considered as a kind of architectural emblem; and the same writer, speaking of a coat-of-arms, containing three chevronels (3), or little chevrons, observes, 'The ancestour of this cote, hath builded three great houses in one province.' The same observation is made in the 'Curiosities of Heraldry' on a Sussex

family named Lewkenor. The chevron is emblematic of protection and stability; it may be seen in the Arms of the Earl of Harborough, '*Argent*, a chevron *gules*, between three Torteaux;' and in those of Lord Ducie, which are '*Argent*, a chevron *gules*, between three square buckles *sable*.' The Ducies came originally

from Normandy, in the reign of Edward I., and Sir Robert, who was Lord Mayor of London in the time of the Great Rebellion, placed £80,000 at the disposal of his royal master—unhappily without avail. He seems, however, not to have suffered from the loss, as his property is said to have amounted at his death to £400,000. William of Wykeham, Bishop of Winchester, and founder of New and Winchester Colleges, bore '*Argent*, two chevronsels *sable*, between three roses *gules*, barbed and seeded *proper*.' The chevronsels are supposed to have been assumed in allusion to his employment as an architect. The diminutives of the chevron are the chevronsel, and couple-close—the latter borne always in pairs.



The SALTIRE (1), or S. Andrew's Cross, is formed by two bends crossing one another in the centre of the escutcheon. There seems little reason to doubt that it was intended to represent the Cross on which S. Andrew suffered martyrdom; and, accordingly, we find it the badge of the Order of S. Andrew in Scotland, and borne also on the banner consecrated to him as patron saint of that country. The Saltire has, however, been derived from a certain instrument used in scaling walls. Leigh observes that 'this, in the old time, was of the height of a man, and was borne of such as used to scale the walls (saltare in muros) of towns.' 'Walls of towns,' adds this curious old writer, as if anticipating objections to his theory, 'were then but low, as appeared by the walls of Rome, which were such that Remus easely leaped over them;

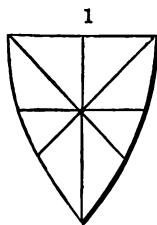


witnesseth also the same, the citie of Winchester, whose walls were overlooked of Colbrande, chieftaine of the Danes, who was sleyne by Guy, Erle of Warwick.'

It would, however, be impossible for us to give up the hallowed associations connected with the Saltire, as the Cross of S. Andrew, which was assumed, we are told, 'by many Christian Knights and martyrs, some bearing it sharp, to show their sufferings, some plaine, to denote their willingness to suffer, and some flory, in token of their triumph.' S. Alban, the first Christian martyr, is said, in one old work on Heraldry, to have borne '*Asure* a saltire *or*;' and S. Julian bore a saltire recrossed, or, as it is sometimes described, 'A Cross crossletted in saltire.' This Cross of S. Julian is borne by a Lincolnshire family of that name, and it is also introduced into the armorial bearings of the company of inn-holders, who regard S. Julian as their patron.

When two or more saltires are borne in a coat, they are, of course, coupéd; but the term Saltorel, as a diminutive of saltire, is not generally adopted in Heraldry.

The other Ordinaries, which, 'by reason of their ancient use in armoury, are of worthy bearing,' are, the Gyron, Mascle, Fret, Bordure, Orle, Tressure, Flanches, and Inescutcheon.



The GYRON (1) is derived from a Spanish word, signifying a gore, or gusset, and the charge itself is, according to tradition, of Spanish origin. In English Heraldry, Gyrons are never borne singly, but always form the pattern called gyronny, containing eight,

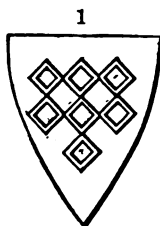
ten, or twelve pieces. The Gyron dates its origin from the time of Alfonso VI., King of Spain, who, in a battle against the Moors, had his horse killed under him, and

was in great personal danger, until rescued and remounted by Don Roderico de Cissnères, who cut three triangular pieces from his sovereign's mantle as a memorial of the event, and afterwards obtained permission to bear three Gyrons in his coat-of-arms. He also took the name of Giron, and his descendants have since been created Dukes of Ossuna.

The **MASCLE** (1) is a lozenge-shaped figure; its name is derived from the links of which chain-armour is composed; and a shield covered with mascles is termed *Masculy*.

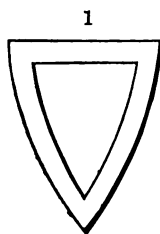
The **FRET** consists of two narrow bendlets, placed saltire-wise, and containing a mascle. This figure has sometimes been called a 'Harrington's knot,' from the family of that name, who bear '*Sable, a fret argent,*' with the motto, '*Nodo Firmo.*' The Fret (2), in their case, is said to be intended for one of the knots in a fishing-net, in allusion to their name, derived from the seaport of Harrington, or Herrington, in Cumberland.

Julyana Berners speaks of the Fret as borne in the Armes of the Lorde Audeley. 'He berith gowles and a frecte of golde;' and all readers of Froissart are familiar with the chivalrous anecdote which tells how, after the battle of Poitiers, Edward, the Black Prince, sent for James, Lord Audeley, and gave him five hundred marks yearly out of his own inheritance, which Sir James generously divided between his four esquires, Delves, Mackworth, Hawkestone, and Foulshurst, giving each of them at the same time a coat-of-arms derived from his own.



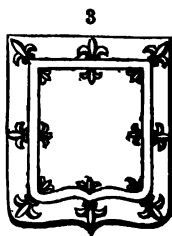
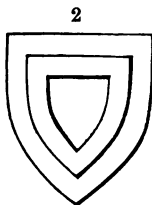
'This frecte,' Julyana adds, 'in many Armys of dyure gentillmen ar founde, otherwhile rude, otherwhile golde, and otherwhile blac, oderwhile simple, and oderwhile double, otherwhile tripull, and otherwhile it is multiplied on (over) all the sheld, as here it apperith (see plate), and ye most understande on gret differans bytwix Armys bendit, and theis Armys the wich be made with the forsayd fretty, wherefore it is to be markyt that in bendyt Armys the colouris conteynit equally ar dyuydit. Bot in this frectis the felde alwai abydys hool as here.'

The BORDURE (1) occupies one-fifth of the field, and is drawn, of course, on the outer edge. It is occasionally



charged; if with bezants, or billets, they are always eight in number; if with a larger charge, it shows only such portions as would naturally fall upon the bordure, were the whole field so charged. The Bordure of England is '*Gules*, charged with eight Lions of England;' that of France, '*Asur*, with eight Fleurs de lis.'

The ORLE (2) resembles a Bordure, except that it is detached from the sides of the shield.

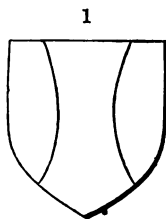


The TREASURE (3), generally regarded as a diminutive of the Orle, is either single, double, or triple; and almost invariably borne double, and fleury-counter-fleury, like that

in the royal Arms of Scotland, assumed by Achaicus in the beginning of the ninth century, in token of an alliance made with Charlemagne. Holinshed tells us that, 'for a further remembrance of this league, Achaicus did augment his Arms with a double trace, framed with Floure de lyces, signifying thereby that the lion should from thenceforth be defended by the ayde of the Frenchmen, and that the Scottish kings should valiantly fight in defence of their countrey, libertie, religion, and innocencie, which are represented by the lylies, or Floure de lyces, as Heraudes do testifie.'

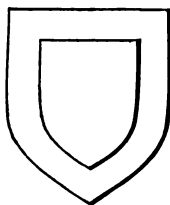
The parliament of James III. in 1471, 'ordanit, that in tyme to cum thar suld be na double trezor about his Armys, but that he suld ber hale Armys of the lyonn, without ony mur.' This enactment, however, was never put in force, and the tressure has frequently been granted to Scottish nobles, as an honourable augmentation. James Lyndesay, Earle of Crawford, grew into such high favour with King Robert, (1280,) that he gave him his daughter, the Lady Elizabeth, in marriage, and permitted him to bear in his Armes 'the lion and lillyes with the tresse, in fourme and fashion as the King of Scotland beareth his, save that they lions are placed on a black field.'

FLANCHES (1), Flasques, or Voiders, are similar in form, and always borne in pairs, and 'form,' says Guillim, 'a proper reward for a gentlewoman for service done to her sovereign.' They seem to have been copied from a peculiar kind of dress much in favour with ladies of the fourteenth century, and which is constantly seen on brasses of that period; a high dress without sleeves, and almost without sides. The kirtle, or cotehardi,



worn under it, fitted closely to the figure, and was encircled just above the hips by a jewelled girdle, and over this was worn a sort of tunic, cut away at the sides, and open sufficiently low to allow the girdle to be seen. Voiders were granted by Henry VIII. to Queen Katharine Howard.

The last of these sub-ordinaries is the **INESCUTCHEON**, a small escutcheon bearing Arms, and placed exactly upon the centre of the shield. Before the accession of our gracious Queen Victoria, the English Arms presented an inescutcheon, with the Arms of Hanover. And William of Nassau also bore the Arms of England with those of Nassau, '*Azure, semé of billets, a lion rampant or,*' on an inescutcheon; for those who ascend a throne by election carry their Arms on an escutcheon, placed in the centre of the Arms of the dominion to which they are elected.



CHAPTER XIV.

THE CROSS.

'Ille aureus arbore ramus.' VIRGIL.

'Upon his breast a bloody Cross he bore,
The dear remembrance of his dying Lord,
For Whose sweet sake that glorious badge he bore,
And dead, as living, ever Him adored,
Upon his shield the like was also scored,
For sovereign hope which in His help he had.' SPENSER.

———— 'e nel Vessillo imperiale e grande
La trionfante Croce al ciel si spande.' TASSO.

THE associations connected with the use of the Cross are too deep and holy to be lightly considered, or mingled with the descriptions of other Ordinaries less sacred in character. On the earthly battle-field, and in the hidden, but no less deadly strife waged in the deep recesses of the human heart, the Cross has been alike the symbol of victory, and the object of adoring love.

In the ninth century the praises of the Cross were sung by Rhabanus Maurus, who everywhere in creation recognised the form he loved. 'Birds,' says he, 'aspiring to reach the heaven, spread their wings in the form of a Cross. The ship, that floats upon the wave, displays in its masts and spreading sails the figure of the Cross; and man, when he stands erect to pray, or when in swimming he parts with his body the yielding wave, extends his arms in the likeness of a Cross.'

Dante, in his sublime 'Paradiso,' describes the souls of those who had died fighting for the faith as inhabiting a Cross resplendent with light and glory.

'With mighty sheen
And mantling crimson, in two listed rays,
The splendours shot before me.'

The happy souls, 'lights scintillating, and each one itself a star,'

'From horn to horn,
And 'tween the summit and the base did move.'

And ever as they moved, there 'gathered along the Cross a melody,' and in that triumphant hymn to the poet's ear came the sounds,

' "Arise," and "conquer," as to one who hears
And comprehends not.'

This description of Dante's recalls to mind the jewelled and light-encircled Cross in the church of S. Apollinario in Classe, at Ravenna, which, sparkling with diamonds and precious stones, surpasses in splendour the stars by which it is surrounded.

The Cross has been made the badge of nearly every knightly Order, the guerdon of all heroic deeds; and it may be red, as stained with our Saviour's Blood, and, therefore, a meet badge for all who pledge themselves to suffer for His sake—blue, because the Cross is in itself most divine—white, because white is more luminous than all colours—or studded with diamonds and flashing stones, because light is the fittest symbol of Divinity.

The Crosses, which at the time of the first Crusade,

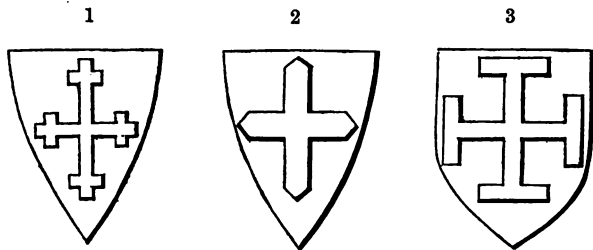
'Apparian sulle veste e sul lucente
Arnesi de' predoni e de' soldati,'

were assumed as a badge, enabling those who were strangers alike in person and in speech to recognise in each other the votaries of one faith, pledged to unite their powers and energies in one common cause.

'Sigillo al voto, che, nell' Oriente,
Alla guerra di Dio gli ha consacrati.'

The different European nations are said to have been distinguished by Crosses of various colours. The French bore white, the English gold, the Germans black, the Italians blue; the Spaniards had a red Cross, that of the Flemings was green, and the Scots are already said to have been distinguished by the Cross of S. Andrew. In the third Crusade the French adopted the red Cross, and the English the white. Since that period the Cross has become common throughout Europe as an heraldic bearing, and the forms which it assumes are found to be infinitely varied, both to render it available as a mark of distinction, and to express any peculiar circumstances that may have attended its adoption.

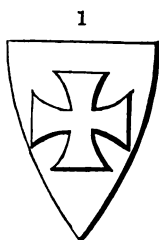
A Cross, cut by a single traverse at each arm, is called *crosslet* (1), and *double crosslet* when the traverse is doubled.



When the end is sharp, it is *pointed* (2); *potent* (3), when each arm is surmounted by a traverse like the head of a

194 CROSS IN THE ARMS OF THE CITY OF LONDON.

crutch; and *pattée* (1) when the extremities spread: the Maltese Cross is *pattée*, but the extremity of each *patte* is notched at a sharp angle. The Cross *annuletty* is composed of rings or links; the cabled Cross of cables. The Cross *pierced* is perforated in the centre, the corded Cross, wound about with a cord. The branches may also be terminated by a crescent, an anchor, a barb, a trefoil, a Fleur



de lis, as in the Cross flory (2), or a ball, as in the Cross pommetty. It may be remarked, that nearly all the heraldic Crosses are Greek, not Latin, either from that connection with the East, to which the Crusades gave rise, or more probably from the form of the shield, which almost compelled the use of the square Cross.



The most ancient Cross now used in Heraldry is seen on our own national banner, the Cross of S. George, but its form is said to have been originally somewhat different, the transverse bar being placed rather above the centre of the upright, thus approaching more nearly to the character of the true Cross. It has been the royal badge from the time of Edward III., and for this reason, probably, appears in the Arms of the city of London; men of free corporations being permitted, like the king's retainers, to wear his badge. The sword in these Arms is thought to be emblematic of S. Paul, the patron saint of the city; although Stowe and other writers have believed the sword to be an honourable augmentation granted to Walworth for the good service done by him to Richard II. when, with his mace, he

struck Wat Tyler from his saddle. Other accounts, however, say that the Arms granted at that time were those of Sir John Philpot, who killed the rebel with his sword after Walworth had struck him down; and the Bishop of Exeter, as a descendant of that gallant citizen, bears the same Arms.

Many ancient families bear a plain Cross. The Burghs, Earls of Mayo, bear, '*ar.* a Cross *sa.*,' with the beautiful motto, 'A Cruce Salus.' When plain, it should occupy one-fifth of the shield, or if charged, one-third. The family of d'Albon, the last dauphins of Viennois, bore their own Arms, '*sa.*, a Cross *or.*,' quartered with those of Dauphiné, their motto being 'A Cruce Victoria.' The tradition of the kingdom of Yvetôt, to which this family declared themselves entitled, seems to rest upon but slight foundation, although the Comte d'Albon, in 1774, demanded of Louis XV. a ratification of the privileges of his kingdom. A Norman poet of the fifteenth century alludes to it in enumerating the possessions of the 'noble pays de Caux,' amongst which he reckons,—

' Quatre Abbaies royaux,
Six Prieures Conventaux,
Et six Barons de grand auroi,
Quatre Contes, trois Ducs, *un Roi.*'

In 1461 there was a tradition current that the Sieurs d'Yvetôt had even struck their own coin, but the pretensions of the kingdom seem to rest chiefly on the famous *mot* of Henry IV., who, on the eve of an engagement with the forces of the League in 1589, having retired to a place within the domain of Yvetôt, observed to his nobles, that even if he lost the kingdom of France, he should still be a king in Yvetôt.

The Flemish family of Caasbeck bear '*or.*, a Cross *gu.*,' surmounted by a crescent of the last. To their assumption of these Arms a very romantic history is attached, the particulars of which are preserved in an old Flemish chronicle, in a letter addressed by a young man, who had taken arms in the Crusade of 1202, to his father, a merchant of Bruges. This Crusade, preached by Foulques de Neuilly, ended, it will be remembered, in the reduction of Constantinople, and the establishment of the Latin Empire in that city, and few of the Crusaders ever reached the shores of Palestine.

The letter in question contains the history of a romantic affection entertained by the son of the Bruges merchant for the daughter of the noble Chatelaine de Caasbeck, who had occasionally purchased stuffs in his father's shop. Having, on one occasion, been sent by his father to the count's castle, he was unexpectedly introduced into the countess's apartments, and, overpowered by sudden emotion, swooned, and was, by the countess's order, removed to another apartment, and carefully tended. She no doubt visited him herself, for the lady of the castle was always in those days skilled in leechcraft, and the young man, at length, found courage to reveal to her the cause of his suffering.

She listened compassionately, and bade him, if he really loved her daughter, win for himself a name, and an emblazoned shield, '*à force d'aventures et d'exploits*,' promising that in that case she would herself become his advocate with the count.

The young man quitted Bruges immediately, joined the crusading army, accompanied Baldwin, Count of Flanders, to Venice, and gained the co-operation of Henry Dandolo, its famous Doge; they besieged and took Zara, in Dalmatia, and then, diverted from their

original intention by the entreaties of the young Prince Alexius, they turned their arms against Constantinople, which they took by assault, restoring the throne to his father, Isaac Angelus. 'My gracious lord,' continues the young man, 'observing that I had been slightly wounded in the assault, was pleased, as he said, to recompense my courage by placing me near his person, in the capacity of secretary, and keeper of his purse.' In a subsequent attack, sustained by the Latins against the discontented Greeks, who were jealous of their power and presence, the brave young secretary, after gallantly defending his master's life at the hazard of his own, fell struck by a massy stone that had been aimed at Baldwin, who commanded him to be carried to his own tent, and sent a leech to examine his wounds. The city was soon taken, and Baldwin, returning to the tent where his young secretary lay on the ground, faint with loss of blood, and, as it seemed, at the point of death, bade him be of good courage. 'Tu m'as sauvé la vie,' said he, 'il faut que je t'en recompense; je te fais noble;' and dipping his finger in the blood that flowed from his wounds, he traced on the white field of his unemblazoned shield a Cross and a crescent. 'Voilà tes Armes, à bientôt l'ordre de la chevalerie;' and when, as soon after happened, Baldwin was himself made Emperor of the East, the young man received the honour of knighthood, and the golden spurs he had so gloriously won, in the magnificent church of S. Sophia, at Constantinople. This tale he bade his father relate to the lady of Caasbeck, adding that he was now a Knight and a noble, and that the Emperor had bestowed upon him, for the maintenance of his dignity, as much land as he could gallop round in four hours. 'Mon desir,' he continues, would be, 'd'aller moi-même déposer

tout cela aux pieds de mademoiselle sa fille ; mais je suis obligé de suivre monseigneur contre les Bulgares.'

The countess, true to her promise, mentioned these proposals to her husband, and, influenced no doubt by her persuasions, the count consented to bestow his daughter in marriage on the gallant Knight who so well deserved her. He took the name of Caasbeck, and after the fall of the Latin empire, his descendants returned to Flanders, where they continued until the end of the last century, when the family became extinct. The Arms, as described above, are emblazoned in the old manuscript, and attested by the signatures of the Heralds of Flanders, and of the empire.

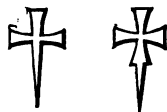
The plain Cross may be 'engrailed, coupé, voided, scolloped,' or varied in other ways, the manner of which is sufficiently explained by the terms themselves. It has also been conjectured, and there is something in the idea too attractive to be passed over in silence, that the engrailed, indented, or otherwise irregular edge of the Cross, may have been originally imitated from those first assumed in the fields of Auvergne, when every available material was torn up in order to furnish Crosses sufficient for all who raised the eager cry of 'Dieu le veult.'

Of the other kinds of 'Crossis innumerabull born dayli,' described by Julyana Berners, one of the most interesting is the Cross *fitchée*, or 'fixibyll,' so called because, being sharpened at the end, it could be fixed upright in the ground, and it may, very probably, have been copied from the Cross attached to the pilgrim's staff, which was easily carried, and, when fixed, might be used for acts of devotion. Of this kind, probably, was that mentioned by Venerable Bede, as giving victory to Oswald and his

Northumbrians, when, 'the Crosse being made, a hole was digged wherein it should be sette.' A Cross *fitchée* (1), the upper limb only crossletted, so as to give it the appearance of a sword, is the badge of the

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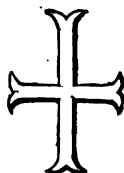
order of Santiago. The Cross *PATTÉE*, or *FORMÉE*, is flattened at the extremities, and must not be confounded with the Cross *patonce*, which is much straighter.



The former was assumed by Robert Fitzharding, Earl of Berkeley, in 1165. The Arms of the family had before been '*gules*, a chevron *ar.*,' but, on engaging in the Holy Wars, Fitzharding added to these bearings 'six Crosses *pattée* of the second (*ar.*), six in chief and four in base,' with the motto, 'Dieu avec nous.' The Percivals also bear, '*ar.* on a chief indented *gu.* three Crosses *pattée* of the field,' with the motto, 'Sub Cruce candida.' The Maltese Cross is a Cross *pattée*, notched or divided at the ends, and thus forming eight points, symbolical of the eight beatitudes.

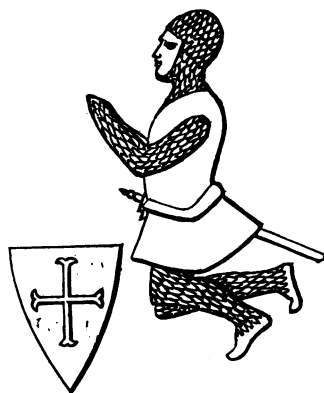
The Cross *PATONCE* is interesting in British Heraldry, as forming part of the Arms assigned to Egbert, and to Edward the Confessor (See chap. iii.) (2). It also forms badge of the Teutonic Order, who bear 'a Cross *patonce sa.*, charged with another Cross double *patonce.*' '*Or*, a Cross *patonce gu.* between four martlets *sa.*' is now the insignia of S. Edmund's Hall, Oxford, and was first borne by Edmond le Riche, of Abingdon, Archbishop of Canterbury.

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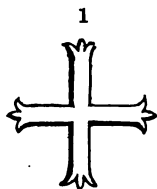
In the Roll of Kaerlaverok, William de Latimer is named:—

'Ke (who) la Crois pattée de or mier
Portoit en rouge bien portraite
Sa banriere, ot cela parte traite.'



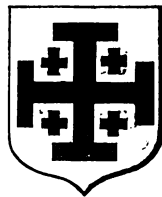
The Cross pattée, as drawn on the margin, is, however, a Cross patonce.

The Cross MOLINE resembles the 'fer de moulin,' from which it derives its name, being, as Julyana Berners tells us, 'made to the similitude of a certain instrument of yrne in mylnys, the wiche berith the mylnestone.' (1) The family of Molyneux bear '*az.*, a Cross moline, *or.*' in allusion to their name. '*Az.*, a Cross moline *ar.*' is borne by the Bentincks, one of whom, it will be



remembered, was made Earl of Portland by William of Orange. This Cross is also used as a mark of cadency; and a singular variety of it is seen in the 'Cross moline sarcelled, or voided throughout,' which resembles the original Cross, except that there is no line drawn at the extremity of any of the limbs.

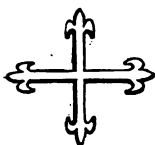
The Cross POTENT (enabling), termed also Crouch or Cross-crouch, is so called because each limb terminates in a potent. (See chap. xii.) It is also called a Cross baton, or Jerusalem Cross, from having formed part of the insignia of the kingdom of Jerusalem established by the Crusaders. These Arms are '*ar.*, a Cross potent between four plain crosslets, *or.*' The five Crosses are intended to symbolise the five wounds of our Blessed Lord, and the blazonry—metal upon metal—conveys an allusion to Psalm lxxviii. verse 13. Another cause 'why Godfrey bare that coat was this:—after his conquest of the Holy Land, it was concluded that he should for euer use the most strange and unacustomed coate-of-arms that euer was borne, whice for theron manner of bearing might move question to all that should behold the same to demaund if it were not a false coat.' Perhaps, also, from the same pious motive which induced him to refuse the crown of Jerusalem, desiring that even the necessary ensigns of human honour, should be made to him tokens of humiliation.



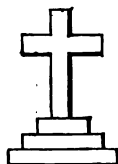
Crosses potent also occur in the Arms of the Sneyd Kynnersleys, of Loxley Park, Stafford, derived from an ancestor, Hugo de Kynnardsley, who accompanied Prince Edward to the Holy Land, and having there received from him the honour of knighthood, he adopted the Jerusalem Crosses, as the Cross potent is often called, into his Arms, which were before '*az.* a lion ramp. *ar.*;' and now, '*semée of Crosses potent, &c.*' King Ethelred is said to have borne a 'Cross potent, fitchée,' that is, with the lower limb pointed.

A Cross FLEURY (1), is a plain Cross couped, and the upper part of a Fleur de lis inserted in each extremity. The Earls of Harewood bear '*sa.* a Cross flory, *or.*' with the motto, 'In solo Deo salus.'

1



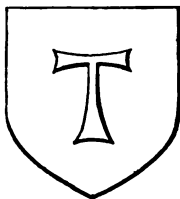
2



The Cross of CALVARY (2) and the Cross of the PASSION are similar, except that the former is raised on three steps, said to signify the three Christian virtues of faith, hope, and charity. They are not often used.

The Cross TAU, or of S. Antony, resembles the upper limb of a Cross potent (3). A Cross of this form is always

3



represented on the left side of the garment of S. Antony, whence its name. The Arms of the Friary of S. Antony, London, were, '*or.* a Cross tau, *az.*;' and the family of Tauke, in allusion, I suppose, to their name, did bear, '*ar.* a Cross tau *gu.*, in chief three crowns of thorns *proper*;' but, strange to say, this Coat has been exchanged

by them for three garlands, with a text T. The patristic interpretation of the letter T, employed as a numeral (in Genesis xiv. 14, and elsewhere) symbolically prophetic of the Crucifixion, will be familiar to many of my readers, and may be not inopportunately referred to here.

Cross CROSSLET, a square Cross, with each limb re-crossed. It is borne by the Beauchamps, one of whom,

on going to the Holy Land, added to his former coat, '*gu.*, a fess *or.*' 'six crosslets of the last.'

A very singular form of the Cross is presented by the 'Cross degraded and conjoined.' This is a plain Cross, with its extremities resting on steps, (*degrés*) which are joined to the edge of the shield. The steps are from four to twelve in number, and their number should be specified.

The Cross of S. Chad, borne in the Arms of the Episcopal See of Lichfield, is an unusual variety of the Cross potent, being quadrate in the centre. The whole shield is rather elaborate, '*Per pale ar. and gu.*, a Cross potent quadrate in the centre, *per pale* of the last and *or.*, between four Crosses pattée, those on the dexter side *ar.*, those on the sinister *or.*'



The Cross BOTTONNÉE, or TREFOIL, each limb terminating in a sort of trefoil, resembling the club (*fr. trèfle*) in cards.

The Cross BOURDONNÉE, is a plain Cross, ending in four round knobs.

The Cross Annuletty has rings at each extremity.

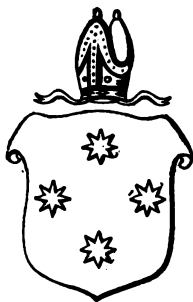
The Cross Gringolée terminates in serpents' heads. It belongs perhaps rather to French than English blazonry, and was borne argent in an azure field by that brave de Rantzau, who, at thirty-six years of age, obtained the bâton of a maréchal of France. He is said to have lost in various battles a leg, an arm, an eye, and an ear, and in an epitaph, composed during his lifetime, it is said that,—

'Mars ne lui laissa rien d'entier que le cœur.'

The Cross Entrailed is simply a Cross traced in outline, and allowing the colour of the field to be seen through it.

The Cross Ermine is formed of four ermine spots, and there is also a Cross *vair*, formed of four pretty little blue shields meeting at the points.

The Arms of three of our Australian Bishoprics, those of Sydney, Melbourne, and Tasmania, are beautifully and appropriately distinguished by the four stars, forming the constellation of the southern Cross. The Cross, in various forms, is, as might be expected, frequently repeated in Episcopal coats-of-arms. The Bishop of London bears, on a field *gu.*, two swords in saltire.



Durham—has, on a field *az.*, a Cross *or*, between four lions.

Winchester—on a field *gu.*, the two keys and sword in saltire.

Bath and Wells—on a field *az.*, a saltire *ar.* and *or* counterchanged.

Llandaff—*sa.*, on a chief *az.*, three mitres *proper*, below two crosiers in saltire.

S. Asaph—on a field *sa.*, two keys in saltire.

Rochester—*ar.* on a saltire *gu.*, an escallop shell *or*.

Gloucester and Bristol—two keys in saltire.

Exeter—*gu.* two keys in saltire, a sword in pale, the point upwards.

Carlisle—*ar.*, on a Cross *sa.*, a mitre labelled *or*.

Peterborough—*gu.*, two keys in saltire, between four Cross crosslets.

S. David's—*sa.*, on a Cross *or*, five cinque-foils of the first.

As an ecclesiastical bearing, we have also the triple Cross of the Pope, the Patriarchal Cross, or Cross of Loraine, borne by Archbishops and Patriarchs, and having a double traverse only. This latter is seen in the Arms of Rudolphus, Archbishop of Canterbury, A.D. 1114, which were '*sa.*, a Cross patriarchal *ar.*' Vesey, Viscount de Vesci, also bears, '*or*, on a Cross *sa.*, a Cross patriarch of the field,' with the beautiful motto, 'Sub hoc signo vinces.'

The badge of the Knights Templars was 'a Cross Patriarchal *gu.*, fimbriated *or*,' that is, having round it a narrow edge of gold.* A beautiful specimen of the Archbishop's Cross and staff is to be seen on the tomb of Archbishop Warham, at Canterbury; and the staff is also introduced into the Arms of the Episcopal Sees of Canterbury, Armagh, and Dublin. The Episcopal staff of an Abbot was merely a crosier, or crook, and it does not generally appear in the Arms of the monastery.

There is often a beautiful appropriateness in the mottos which accompany the Cross in the coat-of-arms. Some have been already given with the different bearings, but those subjoined will, I doubt not, be welcome to our readers. True and holy indeed are the lessons they convey, and they win us to think with loving reverence of those, who, in the hour of victory or of danger, thus gave expression to their love, their faith, and their devotion.

The Nettervilles bear, '*ar.* a Cross fretty *gu.*' Motto, 'Cruce dum spiro spero,' or sometimes 'fido.'

Lord Beresford — *ar.*, semée of Cross crosslets fitchée, *sa.*, three Fleurs de lis of the last, all within a bordure wavy *pean*.

* See ante, page 111.

Bury—‘*vert*, a crosslet *ar.*’ Motto, ‘Virtus sub Cruce ad æthera tendens;’ sometimes written, ‘Virtus sub Cruce crescit.’

The Earl of Jersey has, ‘*ar.* on a Cross *gu.*, an escallop *or.*’ Motto, ‘Fidei coticula Crux.’

Plymouth—‘a saltire *ar.* between seven Cross crosslets *or.*’ Motto, ‘Je me fie en Dieu.’

Mount Morres—a Cross *gu.* with the motto, ‘Dieu, ayde.’

Taafe—*gu.* a Cross *ar.* fretty of the field. Motto, ‘In hoc signo spes mea.’

Ranelagh—on an *az.* field a Cross *or.*, charged with seven stars. Motto, ‘Cœlitus mihi vires.’

The Osbornes have, quarterly, first and fourth, ermine; second and third, *az.*, over all a Cross *or.* Motto, ‘Pax in bello.’

The Kenyons bear, *sa.* a chevron ermine, with three Crosses *ar.* Motto, ‘Magnanimiter Crucem sustine.’

The Earl of Scarsdale—*ar.* on a saltire engrailed *sa.* nine annulets *or.* Supporters, two Angels. Motto, ‘Gloria Deo in excelsis.’

CHAPTER XV.

BLAZONRY, MARSHALLING OF ARMS, ETC.

'Quid velit et possit rerum concordia discors.' HORACE.

'We blazon Armes, and some esteem them not ;
We write of honovr, others do it blot ;
We vpholde honovr, others plveke it downe,
Bvrying themselves in base obliuion.'

GUILLIM'S *Displaie of Heraldry*.

A CERTAIN old writer, in giving rules for correct blazonry, commences with an observation too valuable to be omitted, and which may indeed be remembered with advantage on many other occasions:—'In blazonry, you must use advised deliberation before you enter thereunto; for, having once begun, to recal the same, doth argue an inconsiderate forwardness meriting reprehension;' also, 'you must not be too full of conceits in blazonry, nor overforward in speech;' and he adds further, 'Use no repetition of words in blazonry, especially of any of these four words, viz.: *of, or, and, with*, for the doubling of any of these is counted a great fault, insomuch that the offender herein is deemed unworthy to blazon coat armour.' The art of blazonry consists, in fact, in describing in correct phraseology, and in their proper order, the different ordinaries and charges in a coat-of-arms, and the principal rules to be observed are as follows:

First, the colour of the field must be named, then the charges laid immediately upon the field. If, therefore, the field be *semé*, or strewed with many small charges, without regard to number, they are to be mentioned next after the field itself, as the Arms of the Holland family—‘*az. semé* of trefoils *ar.*, a lion rampant of the last (*ar.*).’ The principal ordinary is then to be named, with its peculiarities of form and tincture, as, ‘*ar. a bend, engrailed sa.*’—(Arms of Radcliffe, Sussex.) If there be no principal ordinary, that charge should be first named which covers the fess point, in which case the place of the charge need not be given, as it is always understood to occupy the centre of the field. If two or more principal charges stand in the middle of the field, let them be named first, as, ‘*ar. two bars gu.*,’ (Arms of Wake,) and those of Trumpington, ‘*az. two trumpets pileways, between eight Cross crosslets, 3. 3. 2. or.*’

If there be no charges of the kind above-mentioned, whatever charges there are must be named after the field, together with their relative position, as, ‘*sa. three ducal coronets in pale, or.*,’ Arms of the See of Bristol, ‘*az. ten estoiles, 4. 3. 2. 1.*’ (Arms of Alston, Bart. Bedfordshire.) The charges, if any there be, between the honourable ordinary, or principal charge, are next to be mentioned; as, ‘*gu. a chevron or, between three mullets of six points, pierced, or.*’ Charges placed above, below, or beside the principal bearing, follow the same rule, those in chief being named before those in base, and the dexter taking precedence of the sinister, as, ‘*ar. two bars gu. in chief three torteaux.*’ If three charges only are borne, it is superfluous to say ‘two and one,’ as, unless otherwise ordered, they are always to be drawn in that position, as, for instance, ‘*Or, three torteaux.*,’ (Courtenay;) but the Arms of England are

not rightly blazoned unless the lions are said to be 'in pale.'

Next come charges upon the central charge, as, '*ar.* on a fess *sa.*, between three hawks rising *proper*, a leopard's face *or*, between two mullets of the last.'

The Bordure, with the charges thereon, are next to be mentioned, and after them the Canton, and Chief, with all charges upon them; as, for example, the Arms of Cardinal Wolsey, now borne by Christ Church Oxon, correctly blazoned, are, '*sa.* on a Cross engrailed *ar.* a lion passant *gu.*, between four leopards' faces *az.*, on a chief *or*, a rose of the third, seeded of the fifth, barbed *vert*, between two Cornish choughs *proper*.' Lastly, come the differences of cadency, and the baronet's badge. All needless repetition of words must, as has been observed, be specially avoided. Even the name of a tincture or metal should not be used twice in describing the same coat, and to avoid this, it is usual to say 'of the field,' if any charge be of the same kind as the field; but, if the field itself be of more than one colour, any charge of either colour must be called 'of the first,' or 'of the second,' as the case may be. If two charges of the same tincture are named consecutively, the second must be described as 'of the last.'

To avoid re-iteration of numbers, the expression 'as many' is applied to the second charge; thus the Arms of Archbishop Laud are to be described as '*sa.* on a chevron *or*, between three estoiles of the last (or second), as many Crosses pattée fitchée *gu.*'

It may also be observed that every charge in which there is a distinction of front and back, is ordinarily to be turned towards the dexter side of the escutcheon, unless directed to be placed otherwise; but in banners,

the charges should be turned towards the staff, and upon the caparison of a horse, towards his head.

In describing Mullet, and Stars, the number of points or rays must be specified, if more than five; also whether pierced or not; but a mullet not pierced is properly a star. Trees, flowers, animals, &c., if of their natural colour, are described as *proper*; if of any metal or tincture, the kind must be named.

In blazoning animals, birds, fishes, &c., it must be remembered that the teeth, claws, and talons of lions, tigers, leopards, dragons, and beasts of prey generally, are called their *arms*, being used by them as weapons of defence, or offence, and when of a different tincture from their body, must be so described, as, for instance, 'a lion *proper*, armed and langued (with claws, teeth, and tongue) *gu*;' but less ferocious beasts, as the ram, bull, and others, are said to be 'armed and hoofed;' while the stag, which bears its lofty antlers rather as an ornament than a defence, is called 'attired.' Birds of prey are also to be described as 'armed and membered' (that is, with beaks and talons) of any special tincture; but a goose, swan, or other domestic fowl, is simply 'beaked and membered.' The cock, however, is 'armed, crested, and jelloped,' the first term being applied to his beak and spurs, the second to his comb, and the third to his wattles. Fishes are usually all of one colour, except perhaps the fins; but their position varies like that of animals, as will be mentioned hereafter.

A correct knowledge of the terms of blazonry was usual in former times, not amongst heralds alone, but in all gentlemen of birth and education, Sir John Ferne, in 1586, wrote an amusing work on armorial bearings, entitled the 'Blazon of Gentrie,' compiled for the instruction of all gentlemen bearers of Arms, 'whom

alone, and none else, it concerneth.' It is a continued dialogue, in which various subjects connected with Heraldry are discussed, according to the fashion of the time, in question and answer. Torquatus, a Knight, desirous of instruction in the 'blasing of Armes,' is desired by Paradinus the herald, to blazon 'a certaine coate, so that his soueraigne might know him by his signes of honour, sith that perchaunce you know not his name.' Torquatus replies, he beareth *sa. a musion passaunt gardaunt or*, oppressed with a *frett gu.* of eight parts *nayles d'ar.*' Here a peasant, who is one of the interlocutors, and has also been examining the coat, exclaims, 'Zur, call you this Armes? Now by my vaye, chad thought Armes should not have been of zutche trifling thinges. Why this is even the cat in the milk-house window. Full ill will her dayrie thriue giffe she put zutché a vermine beaste in trust to keepe it.' Torquatus answers, 'I am iust of thy mind; for thou hast reasoned as profoundly as might be upon so bad a deuise.' Then Paradinus reproves him; 'I perceive, Torquatus, so clearkly as you seem to be in armory, yet are you far to seeke, and still must be taught. This paysaunt's gloss is even comparable with your blazon, for bad is the best.' Torquatus, 'I suppose my blazon cannot be amended?' Paradinus, 'Yes, it shall be amended, and your errour also corrected. Did you ever see a *frett* thus formed before? I mean *nayled*? To correct your blazon learn by this,' he continues, 'He beareth *sa. a musion or*, oppressed with a *troillis gu.*, cloué *d'ar.*; for this,' he adds, 'which you call a *frett*, is a lattice, a thing well knowne to poore prisoners



and distressed captives, which are forced to receaue their breath from heauen at such holes for want of more pleasant windowes.'

With respect, however, to the animal here blazoned as a Musion, we must refer to another old book on Heraldry, published by John Bossewell, 1572, who describes a Musion, as 'a beaste that is enimie to myse and rattes.' He adds also that he is 'slye and wittie, and seeth so sharply, that he ouercommeth darkness of the nighte by the shyninge lyghte of his eyne. In shape of body, he is like unto a leoparde, and hath a greate mouthe. He doth delighte that he enioyeth his libertie, and in his youthe he is swifte, plyante, and merye. He maketh a rufull noyse, and a gastefull when he profereth to fighte with another. He is a cruel beaste when he is wilde, and falleth on his owne feet from moste high places, and uneth (scarce) is hurte therewith. When he hath a fayre skinne, he is, as it were, prowde thereof, and then he goeth faste about to be seene.'

This heraldic Musion is, as our readers will have already guessed, a common domestic mouser. The coat blazoned by Torquatus, and the observations of the peasant, bring to mind that famous scene between Sanglier Rouge and Toison d'Or, in Quentin Durward, when Charles the Bold's jester, Le Glorieux, professes to help the unhappy envoy of De la Marck, by describing the 'tiger-cat, or ounce, behind a grating, assumed by Childebert, King of France, in token of his having taken captive Gondemar of Bourgogne,' as—a cat looking out of a dairy window.

The various marks of cadency, called also Brisures, distinctions, or differences, form a very important branch of correct blazonry, and must, therefore, be explained at length. They are arbitrary signs, smaller than ordinary

charges, which are appended to the paternal coat, to mark the seniority of the different members of a family, and the relationship between houses and one common ancestor. They are borne on any part of the escutcheon that may be most convenient. x

The mark of the eldest son, or heir-apparent, is a LABEL (fr. lambel) of three points. Sir Harris Nicolas considers the plain label (generally azure) the most ancient distinction of the heir-apparent; and in the Roll of Kærlaverock, the Arms of an eldest son are thus described:—



‘ Ou un label d’assure avait
Parceq’ ces pères vivoit.’

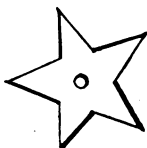
The Prince of Wales bears a plain label of three points *ar.* surmounting the royal coat-of-arms; and those of the Duke of Orleans are, in like manner, ‘*az. à trois Fleurs de lis d’or, au lambel d’ar. à trois pendants.*’

The CRESCENT, borne in a similar manner, is the mark of the second son of the first house, because, says an old writer, ‘the crescent is the double blessing that gives hope of future increase.’ The eldest son of the second house bears a crescent, charged with a label. The label, however, is the only mark of cadency used in the Arms of our own royal family. That of the Prince of Wales is plain, and of the other princes and princesses charged with Crosses, Fleurs de lis, &c., merely for the sake of distinction, while their children bear also labels, but with five points. These marks of cadency appear to have been in use since the time of Edward III. x



The third son of the first house has a MULLET, or Molette. It represents the rowel of a spur, and ought

properly to be pierced, and of five points. The mullet is also borne as a charge. Vere, Earl of Oxford, bears 'quarterly *gu.* and *or.* in the first quarter a mullet



ar.,' but the charge called mullet in these Arms is undoubtedly a star, and legendary history assigns its adoption into this coat to the year 1098, when 'Corborant, admiral to the Soudan of Perce, was fought with at Antioche, and discomfited by the Christians. The

night cumming on yn the chace of this bataille, and waxing dark, the Christians being four miles from Antioche, God, willing the saulté of the Christians, shewed a white star, or molette, of five points, on the Christen host, which, to every mannes sighte, did lighte and arrest upon the standard of Albry de Vere, there shynung excessively.' In the battle of Barnet, this same mullet brought misfortune on the Earl of Oxford and his king, for the Earl of Warwick's men, taking his 'star with streams' for the 'sun' of Edward, shot at them through the mist, thus adding to the confusion and destruction, which finally overwhelmed the Lancastrian troops.

The fourth son of the first house has a MARTLET (*fr.* *allerion*), a bird resembling a swallow, because 'that creature seldom alights on the land, and younger brothers have usually little land to rest on.' This also is a very common bearing. The fourth son of the second house has a martlet, charged with a label.



The fifth son of the first house bears an ANNULET, which is of frequent occurrence as a charge; they are borne ten in number, 3. 3. 3. and

by the family of De Lannoy, in Picardy.

The sixth son has a FLEUR DE LIS, signifying the contemplative, studious life, led by younger brethren; perhaps also their being destined to a monastic life, as was frequently the case.

The seventh son, a rose.

The eighth, a Cross moline.

The ninth, a huit-foil.

All these are common charges. As marks of cadency, they should appear upon the crest, supporters, horse-trappings, and wherever they can be introduced, in conjunction with the Arms. In the windows of the Chapel of our Lady, at Warwick, are the escutcheons of the six sons of Thomas Beauchamp, Earl of Warwick, with the proper differences of cadency. The sons of a second son would bear the label, crescent, mullet, &c., upon a crescent; those of a third son, upon a mullet, and so on; but it is not usual to bear more than a double difference. The sisters of a family have no individual difference, except in the case of princesses, who bear those assigned to their fathers.

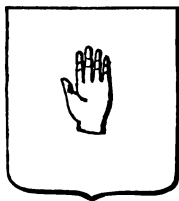


The earliest mode of differencing appears to have been by varying the colours and charges of the field, but preserving the general characteristics of the original Arms. In the Roll of Kaerlaverok (14th century), the Arms of six of the family of De la Zouche are described, all bearing '*gu. besanté or.*' The head of the family, bezants alone; the other five, each, with a difference, as:—'*gu., besanté or, a quarter ermine;*' do., '*a label ar.*'; do., '*a chevron ermine,*' &c., &c.

It was very common, at the first adoption of Arms, for men to take, with some slight alteration, those of their feudal lord. Camden observes that, 'whereas the Earls

of Chester bare garbes, or wheatsheafes, many gentlemen of that countrey bare wheatsheafes. Whereas the old Earles of Warwicke bare "chequy, *or* and *az.* a cheveron ermine," many thereabout took ermine and chequy. In Leicestershire and the countrey confining diuers bare cinquefoyles, for that the ancient Earles of Leicester bare *gueules*, a cinquefoyle ermine;' and the same may be observed in many counties.

Another difference in Arms is formed by the red hand, the badge of a baronet, which is borne upon a canton,



or an inescutcheon, placed so as not to interfere with the family Arms. This badge is '*ar.*, a sinister hand, erect, open, coupé at the wrist, *gu.*' Curious stories have been invented by unheraldic writers, to account for the appearance of the 'bloody hand' in a baronet's coat-of-arms. It has even

been supposed to be a mark, not of honour, but of infamy, perpetuating the memory of some fearful act of revenge or cruelty perpetrated by ancestors of such families as bear it. It was added, that, on one condition only, might it be expunged from the coat; namely, that the bearer should consent to pass seven solitary years, unshaven, and without speaking, in a cave; but the truth is, that the hand formed part of the Arms of the Province of Ulster, and commemorates the daring of a bold adventurer, who had vowed to be the first to touch the shore of Ireland, and finding his boat left behind, cut off his hand, and flung it before him, to accomplish, in this literal manner, his vow. James I. conferred this badge on the Order of English Baronets, as being Knights of Ulster, the

defence and colonization of that province being the ostensible reason of their creation.

Blazonry refers chiefly to the proper arrangement of the charges in a single coat-of-arms. Marshalling of Arms, on the contrary, which is an important branch of heraldic science, regulates the place, order, &c., in which other coats are to be combined in one escutcheon, which is done generally for the purpose of denoting the alliances of a family.

The earliest way of placing the Arms of a married couple was in two shields *accollée*, or, side by side, and contemporary with this was the practice of impaling Arms by *dimidiation*, the dexter half of the husband's Arms being joined to the sinister half of the wife's. The society of Pembroke Hall, Cambridge, founded by Mary, Countess of Pembroke, daughter of Guy de Chastillon, Earl of S. Paul, in France, still bear her Arms, impaled with those of the Earl. The coat of Valence is 'barry of ten *ar.* and *az.* over all ten martlets in orle *gu.*;' and that of Chastillon '*vair* three pallets *gu.* on a chief, *or*, a label of three points *ar.*'



Now, however, it is more usual to have the Arms impaled, the husband's coat being on the dexter, the wife's on the sinister half of the escutcheon, except in a few early instances, where the wife was of higher rank than the husband.

John of Gaunt, Duke of Lancaster, bore the Arms of his second wife, Constance, eldest daughter and heiress of Peter, King of Castile and Leon, in this manner upon his seal, and even on his banner and surcoat, although, this, in ordinary cases, is not allowed to the wife's Arms.

218 ARMS OF AN HEIRESS, QUARTERING OF ARMS.

but John of Gaunt was, in right of his wife, titular King of Castile and Leon.

Where the wife is an heiress, even in expectation, her Arms are borne upon an escutcheon of pretence, or surt-out, but the children bear their parents' Arms quarterly. Archbishops and Bishops bear their own Arms impaled with those of their see, the dexter side being assigned to the ecclesiastical insignia, the sinister to their own. It may be observed that their Arms are thus borne, 'parted per pale,' to signify their being knit to the Church, as in a sort of spiritual marriage. This idea seems to have been derived from several patristic expositions on S. Matt. xxii. 28.

Arms may be quartered for several reasons. First, a sovereign quarters the ensigns of his several states, giving precedence to the most ancient, unless it is inferior to some other in importance. The first English monarch who bore quartered Arms was Edward III., the 'first and fourth, semé of Fleurs de lis, the ancient Arms of France; the second and third, England, three Lions passant guardant.'

The royal Arms of Spain are, 'first and fourth *ar.*, a Lion rampant *sa.* (for Leon), second and third *gu.* a castle triple-towered' (for Castile).

In the time of Ferdinand and Isabella, the shield was divided by coupe and party. The first and fourth, Castile and Leon; the second and third, Arragon and Sicily. Navarre and Jerusalem were afterwards introduced, and Charles V. added the quartering of Austria, Burgundy, Brabant, and Flanders. Philip II. discarded the Austrian Eagle, impaling the Tyrol, and introducing the Fleur de lis on an escutcheon surt-out.

An elected king generally places his Arms on an escutcheon surt-out, as did William III. of England.

A conqueror places his Arms in the stead of those of the conquered kingdom; thus the Cross patonce of the Saxon gave way to the Lions of Normandy.

Feudal Arms are sometimes quartered in the same way as Arms of dominion are by princes ; augmentations, also, x
are often quartered with the original Arms.

CHAPTER XVI.

ON CHARGES, CELESTIAL, TERRESTRIAL, ETC.

‘Ut sæpe ex aliis formis, varicisque figuris,
Efficitur quiddam quadratum, unaque figura.’ LUCRETIUS.

‘This Section beginneth to teach of such charges of Coate armours as are called common Charges. Whereof some be naturall, and merely formal, such are Angels and Spirits, and others are both formal and material, as the sunne, moon, and starres.’

GUILLIM'S *Displaie of Heraldry*.

RULES for correct blazonry, and for distinguishing the differences in Arms, having been given in the preceding chapter, the charges most commonly in use next claim our attention, and these will be found to comprehend every variety of objects natural and supernatural, real and fictitious. It must be remembered, too, in speaking of natural charges, that many of those which assume to be representations of actual objects, are so conventional in their form, that none but a Herald would be able to recognise them; and our readers, probably, have already been amused with the story of the country heraldic painter, who, on being shown the lions in the Tower, exclaimed, ‘Tell me that’s a lion! Why, I’ve painted lions rampant and lions passant these five-and-twenty years, and, for sure, I ought to know what a lion’s like better than all that!’ Paradinus, however, who has been already quoted, warns us not therefore to despise

our noble science. Torquatus, seeing an eagle displayed chequy, exclaims, 'Methinks this coat cannot be good nor perfect armory, it is so unnaturally borne.' *Paradinus*, 'Do you finde fault with it because the eagle is not borne to her nature? Avoyd that phantasie as speedily as you can. Although thinges borne according to their nature or colour be very commendable, yet is there as good misteries and honourable intendements in coats wherein be borne, fishes, beastes, foules, &c., different from their nature. That consideration is too childish, therefore you shall abandon it.'

Heraldic charges may be described as representations of 'things natural,' and 'things artificial,' to which a modern writer on Heraldry adds, and with good reason, 'things chimerical.'

'Things natural' may be arranged under the heads of 'celestial, terrestrial, animal, vegetable,' &c. &c. Among bodies celestial we find the sun, moon, and stars, of old the objects of devotion; the symbols, not of human glory alone, but of Deity, for stars the ancients worshipped as gods, stars they supposed to preside over the birth and the coming of kings; as our own Shakspeare hath it:—

"The heavens themselves blaze forth the death of princes."

The sun is usually given 'in his glory,' or splendour, and represented by a human face, surrounded with sixteen rays of glory—see the Arms of Richmond, '*Gu.* the sun in his glory, *ar.*' Occasionally it is 'eclipsed,' the tincture being then *sa.* As a badge, the sun has been used by many of our kings. Richard II. had at one time the sun in his splendour; at another, the sun eclipsed; possibly in allusion to his own eclipsed glory

and fallen fortunes. Edward IV. bore a white rose 'en soleil,' and also the sun in splendour, because, 'before the Battel at Mortimer's Cross, on Candlemas Day, 1460, the sun appeared to the Earl of March (afterwards Edward IV.) like three suns, and suddenly it joyned together in one; for which cause some imagine that he gave the sun in its full brightness for his badge and cognisance.* Richard III. had a rose and sun; Edward VI., the sun in splendour. Rays of the sun also are sometimes borne. The family of Leeson have 'Gu. a chief ar. on the lower part thereof a cloud, with rays proceeding therefrom, *proper*,' with the appropriate motto, 'Clarior e tenebris.' Another singular charge is, 'Az. one ray of the sun issuing bendwise from the dexter chief.'

The moon may be either 'incressant,' 'decressant,' or 'in her detriment,' that is, eclipsed. The crescent, having been the standard of the Saracens during the Crusades, is frequently seen in Christian coats-of-arms, in obedience to that law of chivalry which required the conqueror of a Saracen gentleman to assume his Arms. The badge of Richard Cœur de Lion was 'a star issuing from the horns of a crescent.' When *incressant*, the horns of the moon are directed to the dexter side of the shield; when *decressant*, to the sinister. The Star, or estoile, is commonly of six points, wavy. The Arms granted to Sir Thomas Drake were, 'Ar. a Fess wavy, between the pole-stars sa.' The star of the De Veres has been noticed.

Among other celestial charges may be named, 'clouds, rainbows, comets, fire,' &c., &c. Water is represented by undulating lines; fountains, by *azure* roundles, charged with three bars wavy, *argent*. In the Arms of the York-

* Sir Richard Baker's Chronicle, p. 197.

shire family of 'Sykes,' these roundles are termed sykes, that being the provincial name for springs, and the 'Gurges' bore a whirlpool (gurges).

Among terrestrial charges, we have the *mound*, or *mound royal*, an Orb, surmounted by a Cross pattée. It is said to have been first used in England by Edward the Confessor, but without the Cross, which was added by William the Conqueror; and its meaning will be best explained by the following words, used in reference to the Orb in the Coronation Office:—'And when you see this Orb set under the Cross, remember that the whole world is subject to the power and empire of Christ our Redeemer.'

Amongst charges drawn from living beings, we must, of course, give the first place to the human form, and its different members. It is, indeed, seldom that an entire figure is introduced into a coat-of-arms, almost the only instances I am aware of, are in the seals of Bishoprics.* The Arms of Salisbury are, '*Az.* our Blessed Lady, with her Babe on her right hand, and a sceptre in her left.' Those of Lichfield are, '*Gu.* a field charged with three dead bodies,' from which probably it takes its name *lich*, in Anglo Saxon meaning corpse; or, '*Gu.* three Knights in a field of blood,' in allusion to the history of S. Amphibalus, and the party of Christian converts massacred at that place, whence he also was removed to S. Albans for massacre. The Robertsons of Strowan have, lying *under* their escutcheon of Arms, a man in chains, granted them, together with their crest, an arm erect, holding a regal crown, all *proper*, by James II. of Scotland, in honour of Duncan, son of Robert, the chief of the clan, who apprehended the murderers of James I. Dalziel bears, on a *sable* field, the figure of a man, with the motto, 'I dare,'

* See also Blacker, of Armagh.

in remembrance of an ancestor who used these words, in answer to a King of Scotland, who asked, who would dare to cut down a favourite attendant who had been made prisoner by the enemy and hanged. 'Dal ziel, I dare,' was the reply; and the dagger wherewith the exploit was performed is still the family crest.

The most singular of these charges is, perhaps, that borne by the Bishop of Chichester, representing the far-famed personage, Prester, or Presbyter John, 'hooded, sitting on a tombstone, with a crown on his head, and glory, *or*, his right hand extended, and holding in his left an open book, *ar.*, with a sword across his mouth, *gu.*' This famous person is mentioned by several writers during the thirteenth, fourteenth, and fifteenth centuries, as a great Christian potentate, dwelling in some almost inaccessible region; but I do not know in what way he became connected with the Bishopric of Chichester. Sir John Maundevill did not himself visit his territory, which was supposed to lie either in Tartary or Abyssinia; but he describes it as protected by rocks of adamant, or rather loadstone, and abounding in popinjays or parrots, 'plenty as gees,' together with precious stones, large enough to make 'plateres, disches, and cuppes;' he adds, 'Many other marveylls been there, so that it were to cumbrous and to long to putten it in scripture of bokes.' He describes the Emperor, Prester John himself, as 'Cristene,' and possessing seventy-two provinces, and an army so great, that he could devote 330,000 men to the keeping of his standards, which were 'three Crosses of gold, fyn, grete, and hye, and fulle of precious stones.'

The human head is a not uncommon charge, especially amongst Welsh families, and, unless their position is specified, they are generally intended to be drawn in

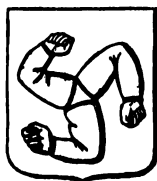
The Arms of Lloyd of Plynwng contain an

Englishman's head; that family having distinguished themselves greatly in their wars with the English. Williams of Caernarvon bear '*Gu.* a chevron ermine between three Saxons' heads affronté, coupé at the shoulders *proper*.' Their ancestor, Ednevert Vychan, in 1240, we are told, took three Saxon princes prisoners. De Grammont bears, '*az.*, three female heads *carnation*, crowned *or*.' This Grammont, bearing as yet an unemblazoned shield, was entertained by the King of Scotland with a sumptuous banquet, but in the midst of the festivities, there entered a dwarf, clothed like a Saracen, and leading an elephant, on which was mounted a lady in mourning habiliments, who entreated the young Knight to return with her, and deliver her three daughters, who were all kept in captivity by a cruel giant. The preux chevalier, having heard the lady's request, seized a pheasant, which had just been placed before him, exclaiming, 'I swear first to my Maker and the Blessed Virgin, and next to this lady, and the pheasant, never to take any rest, or to cut my hair or beard, until I have slain this traitor and felon ravisher.*' Then proceeding immediately to the castle of the giant, he freed the maidens, and restored two to their mother, but the third he married himself with great pomp and splendour, and thenceforth bare three maidens' heads in his coat-of-arms. The Vaughans bear, 'A chevron, between three children's heads, enwrapped about the necks with as many snakes *proper*.' Guillim, to account for this singular charge, informs us, that 'some one of the ancestors of that family was said to have been born with a snake about his neck; a matter,' he adds, 'not impossible, but yet very improbable.' The Hiltons, of Hilton Castle, Durham, bear, as a crest, the head of

* See chap. xvii. p. 238.

Moses *proper*, with two rays or horns *or*, the rays or horns being intended as a sort of Nimbus, signifying the glory of his countenance. The crest of Sir Sandich de Trane, one of the first Knights of the Order of the Garter, was 'a head of Midas, with ass's ears.' Sir Reginald de Châtillon bore, '*or*, three human heads erased, *gu.*' in remembrance of his having with his own hand cut off the heads of three Saracen Emirs. This same Châtillon was slain, in a similar manner, by Saladin, who made him prisoner together with Sir Guy de Lusignan; the latter Saladin treated with distinction, but Châtillon he slew as a bandit and murderer.

The Saracen's Head, so often seen on Inn signboards, was introduced at the time of the Crusades, and was, in most cases, assumed as a trophy. Sometimes, however, it belongs to the class of 'Armes parlantes,' as in the case of Blackmore. We discover an allusion to the family name also in the three sinister hands of 'Malmaings,' the three dexter arms, vambraced *proper*, of 'Armstrong,' and the three dexter arms (with hands) of 'Tremaine.' May we



add to these the three legs of 'Hosi?' Three legs form the insignia of the Isle of Man, with the appropriate motto, 'Quocunque jeceris, stabit.' Henry de Mengham, Bishop of London, A.D. 1259, bore, '*gu.* a body heart between two wings displayed, *or*,' and with the 'blodye harte in the Dowglas Armes,' all are familiar.

Amongst the animals, both 'naturall and phantasticall,' borne in coat armour, the Lion holds the highest rank, and he, as well as most other animals, may be represented as either *rampant* (1), *salient* (2), *passant* (3), *gardant* (4),



couchant, *coward* (5), (his tail hanging between his legs,) *counter-rampant*, *combatant*, or *sejant* (6). The lion is the



emblem of 'command and monarchical dominion, as well as of the magnanimity of majesty, subduing those that resist, and sparing those that humble themselves.' He is the personification of courage, generosity, and gentleness, and all histories and legends represent him as yielding at once to the power of innocence, purity, and gentleness. Sir Iwain de Galles, one of the heroes of our chivalric romances, was attended, like S. Jerome, by a lion, which, in gratitude to the Knight who had delivered him from a serpent with which he was engaged in a deadly contest, offered ever afterwards to be his faithful servant,

approaching the Knight as he did so with tears in his eyes, and rising softly on his hind feet in token of submissi-
 sion. The lion of Sir Geoffrey de Latour also aided his
 master against the Saracens, and was drowned in
 attempting to follow the vessel in which the Knight had
 embarked on his departure from the Holy Land; and
 Spenser describes the heavenly Una as attended by a lion,
 which, rushing out upon her at first in fury, presently

‘ Kissed her weary feet,
 And licked her lily hands with fawning tongue,
 As he her wronged innocence did ween.’

The lion is thus described by Philippe de Thaum, in
 his curious *Bestiary*: “What is in Greek *leun* has in
 French the name *king*. The lion in many ways rules
 over many beasts,—therefore is the lion king; now you
 shall hear how. He has a frightful face, the neck great
 and hairy, He has the breast before square, hardy and
 pugnacious: His tail is of large fashion, and he has flat
 legs constrained down to the feet, he has the feet large
 and cloven, the claws long and curved;—when he is
 hungry or ill-disposed he devours animals without dis-
 crimination, as he does the ass which resists and brays.”

A lion *passant gardant*, is, walking with its face
 turned towards the spectator; but French heralds refuse
 to acknowledge a lion in that attitude, saying, that, when
 thus drawn, he ought rather to be called a leopard;
 ‘wherein,’ says old Guillim, ‘they offer great indignity to
 that roiall beast, in that they will not admit him to show
 his full face, the sight whereof doth terrifie and astonish
 all the beasts of the field.’ Consequently, in old chroni-
 cles and romances, our ‘*lions passant gardant*’ are
 constantly described as leopards. In the metrical

‘Richard Cœur de Lion,’ we find,

' Upon his shoulders a scheld of stele,
With the Lybbardes painted wele.'

And the Roll of Kaerlaverok describes the banner of Edward I. as containing 'three leopards *courant*, of fine gold, set in red, haughty, fierce, and cruel.' In another ancient poem, however, a French Knight, speaking of Richard before he came to the throne, calls them lions.

That they were often considered as leopards seems likely, from the record, quoted by Stowe, of 'three living leopards, sent as a present by Frederick Emperor of Germany, to Henry III. in allusion to his regal coat of Armes.' This seems to have been rather a favourite compliment in former times, but, I suppose, only when the animal in the escutcheon was either beautiful or rare.

A lion *rampant*, or standing on its hind legs, is seen in the Scottish coat-of-arms; and the good Earl of Lincoln is described in the Roll of Kaerlaverok, as carrying to the fight a

' Banière de un cendall saffrin (yellow silk)
O un lion rampant porprin.' (purple.)

Counter rampant has the head to the sinister; sometimes also it implies two lions *combatant*. Brute, King of Britain, bore, according to Baker,

' Of goulis two lions of golde,
Countre rampant with golde only crowned,
Which kings of Troy in bataill bare full bold.'

A lion *sejant*, *affronté*, sometimes called *sejant in his majesty*, forms the royal crest of Scotland. A *bicorporate lion*, *gardant*, *rampant*, *counter-rampant*, *coward*, is seen in the Arms of John Northampton, lord mayor of London, 1381; and Edmund Crouchback, Earl of Lan-

caster, sometimes bore a *tri-corporated lion*, the three bodies being conjoined with one head *gardant*, in the fess point.

More than two lions on a shield are generally called lioncels. Six lioncels were borne by William Longespée, Earl of Sarum.

A demi-lion, *ar.* issuing from a ducal coronet, is the crest of the Bromleys of Staffordshire and Warwick. The demi-lion holds in his mouth a pennoncelle, charged with the Arms of Guyenne, a 'lion passant gardant, *or,*' Sir John Bromley having recovered that standard at the battle of Corby. The Talbots bear, '*gu.* a lion rampant, and bordure engrailed, *or,*' assumed on the marriage of Gilbert Talbot with a Welsh Princess, in 1274. They have also another coat, '*az.* a lion rampant, and bordure *or,*' derived from the Montgomeries, ancient Earls of Shrewsbury. A lion *dismembered*, or *dechaussé*, has head, feet, and tail cut off, but placed so near to the body that the outline of the animal remains the same. An instance occurs in the Arms of Maitland, Earl of Lauderdale.

The Lion Dragon, and Lion Poisson, are, as their names imply, chimerical figures.

The Tiger *passant* is borne by Lutwyche, Salop; and in the Arms of Sibell, Kent, is seen 'a tyger *passant regardant*, looking into a mirror lying fess-ways, the handle to the dexter.' The same coat was formerly to be seen in a window of Thame Church, and it alludes to the singular idea once entertained, that in order to rob a tigress of her young, it was necessary only to lay mirrors in her path, as she would stop to look at her own image, and thus give the robbers time to escape; a tale which seems as if intended for a satire on feminine vanity.

The Sanglier, or Wild Boar, is also called in Heraldry

a marcassin, or Grice; and under the latter name it appears in the Arms of a family named Grice. Shakspeare makes frequent allusions to the wild boars chosen by Richard III. for his supporters, as well as to 'the rampant bear, chained to a ragged staff,' the well-known badge of the Neville family. This latter badge is said to have been first assumed by Arth, or Arthgal, the first Earl of Warwick, and one of the Knights of King Arthur's round table; the word Arth, or Narth, signifying bear; his successor, Morvidus, added the ragged staff, in remembrance of his having slain a mighty giant with a tree which had been torn up by the roots, and had had its branches lopped off. The head of the Sanglier is very frequently given *couped*, (cut,) *erased*, (that is, torn from the body). Chaucer describes Sir Thopas as carrying

' A scheld all of gold so red,
And therein was a bore's hed,
A charbuncle besides.'

Wolves are occasionally used in blazonry. So also is the Alant, or wolf-dog, called by Chaucer, 'alaun,' and used, as he says, 'to hunten at the lion or the dere.' The Talbot, a kind of hunting-dog, is more common, and familiar also as an Inn sign. Indeed, the boar, the lion, the white hart, and others, which, especially when crowned, chained, or gorged, are evidently of heraldic origin, were, it is probable, adopted in compliment to some noble family, possessing estates in the neighbourhood, and this may account for the fact, that some signs seem more popular than others, in certain districts.

CHAPTER XVII.

CHARGES—ANIMALS.

'Dissimiles igitur formæ glomeramen in unum
Conveniunt.'

LUCRETIUS.

'The formes of the pure celestiall bodies are mixed with groose
terrestrial; earthly animals with watery; sauage beasts with tame;
whole-footed beasts with divided; reptiles with things gresable;
fowles of prey with home-bred; aery insects with earthly.'

GUILLIM.

As in war and chivalry the grander qualities of strength, courage, and magnanimity, were more highly esteemed than the gentler virtues of humility and love, so the fiercest and most savage quadrupeds appear to have been preferred in early blazonry to those of gentler nature or more domestic habits. The horse, indeed, combining the qualities of courage and docility, has been rather a favourite charge; and, in England especially, it is familiar from having been the standard of the Saxon brothers, Hengist and Horsa, and still forming the escutcheon of the House of Hanover.

There are horses, too, supporting the shield of the Town of Cambridge, but these are purely chimerical figures, combining the fore-part of a horse, with webbed feet, a fishy tail, and scollopped fins. The seal used by members of the Inner Temple, London, bears a winged horse, copied, probably, from a defaced representation of

the original seal of the Knights Templars, mistaken for a Pegasus by some lawyer of Queen Elizabeth's time *unlearned* in Heraldry. The original device, two Knights mounted on one horse, is still used by the Middle Temple.

A certain family of Trotters have chosen for their crest a horse; and other domestic animals, the lamb, hind, coney, &c., are often assumed in punning allusion to the family name. Dogget, has dogs; Oxenden, oxen; Parker, a stag's head; Ramsden, ram's head; Cunliffe, three conies; Metcalfe, calves; Hartwell, a hart; Roe, a roebuck; Keats, cats; Harrison, a hedgehog; (herisson); Oxenstiern, *Ox'sbrow*, is also said to have borne an ox's head.

The lamb generally borne is the holy, or Paschal lamb, exactly resembling that used in ecclesiastical decoration as the symbol of our Blessed Lord. 'Nimbed, *or*, with a flag *ar.*, the Cross and ends *gu.*' It is thus borne by the family of Pascall.

The signification of birds used in armory is said, as frequently interpreted by the Fathers of the Church also, to be 'activity, celerity, with speed in matters of weight, moment, and high enterprise.' The eagle, which is the king of birds, signifies magnanimity and fortitude of mind; displayed, it assureth protection and safety to the obedient; and the extending of his griping talons doth betoken the rending and ruin of all that resist and rebel. What the lion is amongst quadrupeds, the eagle is amongst birds. 'It is the most swift, most strong, most laborious, most generous, most bold, and more able to endure the sharp air than any other bird, and for this reason both by ancients and moderns it has been made the symbol of majesty. It ought not, therefore, to be given by kings-of-Arms to any but those who far exceed others in bravery, generosity, and all good qualities.' Symbolically it represents a brave disposition, contemning

the difficulties of the world and the reverses of fortune,—an understanding employed in divine things,—a generous liberality, because the eagle gives of his prey to the rest of the birds that flock around him.

The 'Eagle,' the Evangelistic symbol of S. John, speaks clearly of the 'understanding exercised in divine things.' In the book of Job eagles are described as flying to their prey. 'Where the slain are there is she;' and these words again have been taken in a higher sense, as meaning 'the Saints of the Church gathered round the body of the Crucified.' Indeed the 'extraordinary instinct in birds of prey by which they gather together from all quarters, even from beyond seas, to where a carcase falls, has often been observed, as if it were something not to be explained, and supernatural; and it appears to be Nature's emblem of the manner in which, beyond all that can be accounted for by human reason, the good of all ages flock together round the Body of Christ Crucified.' With respect to the above words, it may be worth while to notice, with one of the early Fathers,—for so, in every path of human learning may we find somewhat to lead us to higher aims—and also as an additional testimony to the royal signification of the eagle, that 'He saith not vultures or crows, but eagles, as wishing to shew that all who have believed in the Passion of our Lord are magnificent and royal ones;' for 'eagles, not daws, have a right to this Table. They whose youth is renewed like eagles, that they may obtain wings and fly to His Passion.' In evident allusion to this teaching, the Arms of Rous, of Courtyrals, are '*or*, an eagle displayed *az.*, pruning his wing, with feet and bill *gu.*,' with the motto '*Vescitur Christo.*'

The eagle may be depicted either as *displayed*, that is, with the wings elevated; *close*, with the wings down;

preying, that is, devouring his prey, as is the case with the falcon in the Arms of Madan, Wilts, which are ‘*Sa.* a falcon *or*, preying upon a duck, *ar.*’ The eagle displayed, as an emblem of imperial power, is borne in the Arms of the Austrian empire—‘*Or.* an eagle with two heads, displayed *sa.*, armed *gu.*’ The escutcheons of princes and counts of the holy Roman empire, titles borne by several British subjects, are placed upon an imperial eagle; as, for example, the Arms of Feilding, Cowper, &c. The famous Du Guesclin bore an ‘eagle displayed *sa.*, beaked and armed *gu.*;’ and the Arms of Queen’s College, Oxford, founded by Robert de Egglesfield, are ‘*Ar.* three eagles displayed, *gu.*’ The inscription on the eagle in the chapel there, is ‘*Regina avium avis Reginensium,*’ in allusion to his name.



The term *pamé*, which ought properly to be applied only to a fish apparently on the point of expiring, is used in French blazonry in reference to the eagle, when, as is sometimes the case, he is depicted without *langue*, with the eyes closed, and the beak *very much hooked*; for, according to ancient tradition, ‘this bird, after living in general not less than one hundred years, dies of starvation, his beak becoming so much hooked, that he is unable to receive nourishment, and thus dies.’ An ‘*Aigle pamé, de gueules, au vol abaissé,*’ is seen in the Arms of de Sacqueville, a Norman family. *Pamé* is probably expressed in English by the term *languid*. Phillippe de Thaun, however, relates of the eagle, that ‘when it is become old, and feels its wings heavy, and its sight fails, then it mounts high in the air, and burns itself in the heat, and scorches its wings and the dark-

ness of its eyes, it is so cunning and knowing; when the eagle has done that, it goes into the east, sees a fountain of which the water is clear and salutary: and such is its nature,' as the writing says, 'when it has dipped itself three times, it becomes young again.' In old works on blazonry, an eagle *expanded* is drawn with 'wings and tail spread abroad,' because that is the natural position of the bird when he 'faces the sun to recover his vigour.'

The swan, which is a highly honourable bearing, ranks next to the eagle. He is seen in the Arms of Leigham, which are '*gu. a swan close, proper.*' When gorged with a ducal coronet, to which is affixed a chain, reflected over the neck, as is frequently the case on Inn sign-boards, the swan is called a 'Cygnet royal.' The swan is met with also in French blazonry, and was the original bearing of the noble House of Bouillon, first assumed by a Knight who married the heiress of that house, and whose life and adventures are recorded in the romance of the 'Chevalier au Cygne.'

'Lothaire, King of France, had married a fairy wife, who made him the father of six sons and a daughter, all born at the same time, and all wearing round their necks golden collars of magical virtue, which gave them the power of assuming, when they pleased, the form of swans.

'Their grandame, the king's mother, who hated them on account of their fairy birth, caused them, when young, to be exposed in a lonely forest. Here they were found by a hermit, who nourished, and took care of them. Their retreat, however, was discovered by their enemies, who set spies to watch them, and one day, as all except one were bathing under the form of swans, having left their collars on the river bank, they carried off those precious jewels, and thus prevented them from reassuming the human form.

‘Elias, the one brother who had escaped, succeeded, by means of his talisman, in recovering those of his brothers,—all, at least, except one, which had been already melted down and formed into a cup; consequently one of the seven children was doomed to remain all his life a swan. He attached himself with devoted affection to his brother Elias, who, on his part, regarded him with the tenderest pity, and they became together the heroes of many wonderful adventures, until Elias at length, entering the duchy of Bouillon, married its heiress, and became the ancestor of Godfrey.’

The pelican is always drawn with her wings ‘addorsed,’ ‘vulning,’ or wounding her breast with her beak. Frequently she is in her nest, feeding her young with her blood; she is then described as the ‘Pelican in her piety,’ and affords one of the highest lessons of heraldic symbolism; for whether she is regarded as feeding her young with her blood, or, according to Bossewell, restoring to them thereby the life which by their ingratitude they had forfeited, the symbolic allusion to our ever Blessed Saviour is equally perfect. Bossewell’s account is as follows:—‘The pellicane feruently loueth her byrdes: yet when they ben haughtie, and beginne to waxe bolde, they smite her in the face and wounde her, and she smiteth them again and sleaeth them. And after three days, she mourneth for them, and then striking herself in the side till the bloude runne out, she sparpleth it upon their bodyes, and by vertue thereof they quicken againe.’



As a symbol of our Lord, the ‘Pelican in her piety’ is most appropriately introduced into the decoration of

churches, and on funeral monuments. In Warbleton church, Sussex, a pelican is inscribed on the brass of William Prestwick, Dean of Hastings, with the motto, 'Sic Christus dilexit nos.' ('Thus hath Christ loved us.') In Winchester Cathedral, too, it is seen in the Arms of the good Richard Fox, Bishop of Winton: '*Ar.* a pelican in her piety, *or.*;' and Corpus Christi College, Oxford, of which he was founder, bears his Arms, in conjunction with those of Hugh Oldham, Bishop of Exeter. The Pelhams of Laughton, Sussex, bear three pelicans, without the nest.

The peacock 'in his pride,' that is, with his tail 'affrontè,' or expanded, is another favourite heraldic device, also used in ecclesiastical decoration. In both it symbolises power and omniscience, and with this signification it is frequently repeated in those paintings of the catacombs, in which the early Christians have left so many memorials of their faith and love. It may not perhaps be altogether without significance that it was at a banquet given to the Augurs, the sacred college of Bird-interpreters, that a peacock was first served up in classic times. Jupiter, we know, clothed himself in a robe of peacocks' feathers. And Pope Paul, sending Pepin a sword in token of true regard, is said to have accompanied it with a mantle adorned with peacocks' plumes.

The peacock, the swan, and the pheasant, were all birds of high account in the days of chivalry. The mayor of Lynn entertained Edward III. at a peacock feast, where that noble bird, 'the food of lovers, and the meat of lords,' was served up with all due honours, and the banquet itself is commemorated on a brass in the church of S. Margaret at Lynn. The swan was chosen by Edward I. for his device, and when the young Prince

Edward, after receiving knighthood from his father, conferred that honour on 300 young gentlemen, his friends, 'after he had dubbed and embraced them all,' two swans were introduced, 'gorgeously caparisoned, their beaks gilt, a most pleasing sight to all beholders,' and upon them Edward vowed that he would avenge the death of John Comyn. The custom of making vows on the swan, peacock, pheasant, and other birds, is so peculiar to chivalry, and occurs so frequently in all accounts of knightly deeds, that my readers will be glad to learn some of the rules of the ceremony which usually took place at a banquet, although the swans mentioned above appear to have been introduced into the Abbey.* 'On a day of public festival, and between the courses of the repast, a troop of ladies brought into the assembly a peacock, or a pheasant, roasted, but decorated with its plumage, in a gold or silver dish.' The bird, we are told by M. le Grand, was not to be plucked, but skinned carefully, so as not to damage the feathers; the feet cut off, the body stuffed with spices and sweet herbs, and a cloth rolled round the head.

When cooked, the feet were again tied on; the skin replaced; the crest set up; the tail spread out; and so it was served up.

Occasionally, the bird was entirely covered with leaf-gold; at other times 'people had a very pleasant way of regaling their guests; just before serving up, they crammed the beak of their peacock with wool, rubbed with camphor; then, when the dish was placed upon the table, they set fire to the wool, and the bird instantly vomited forth flames like a little volcano.'

Two ladies, bearing the noble bird in its splendid dish were conducted by certain Knights, with strains of

* History of Chivalry. Mills.

solemn minstrelsy, to the Lord of the Castle, to whose protection they commended themselves; and their prayer for aid being favourably received, he pledged himself to espouse the cause for which they entreated his help, by the most sacred oaths, calling to witness also, 'the Ladies and the Peacock.' All the Knights who were in the hall drew their swords and repeated the vow, and finally, the Lord of the Castle deputed some renowned guest to carve it, in such a manner that everyone present might taste of the bird. During this process a second band of ladies entered to thank the assembly, and when they retired the banquet was proceeded with.

The raven, which has already been mentioned as the standard of the Danes, is often called in blazonry a corbie, or corbye-crow, and therefore assumed by families of the name of Corbyn, Corbet, &c. The Cornish crow, or chough, a bird peculiar to that county, was borne only by families of Cornish extraction, until granted to Cardinal Wolsey in the reign of Henry VIII. It is described as 'a fine blue or purple blackbird, with red beak and legs, and a noble bearing in antiquity, being accounted the king of the crows.'

The swallow (hirondelle) is adopted by the town of Arundel, Arms, '*Ar.* a swallow volant;' and also by the noble family of that name, '*Sa.* six swallows, three, two, and one *ar.*' In the Arms of the Mountpynzons is a chaffinch (*pinson*); and the honourable Charles Cockayne, Viscount Donegal, bears, 'three cocks *gu.* crested and jelloped *sa.*' Dante mentions

' Il gallo di Gallura,'

but M. Rey, in his learned Treatise on the Standard of France, indignantly rejects the idea of the Gallic cock.

Innumerable examples may be given of fishes, insects, and reptiles, borne in Arms. Almost every species of the former has been adopted, either in allusion to the family name, or to the situation or produce of their estates. They are most frequently borne *embowed* and *naiant*, but sometimes *hauriant*, that is, erect and breathing, as when rising to the surface of the water. When feeding, they are termed *vorant*; *allumé* when their eyes are bright, and *pamé* when dying. They are either represented singly, or in twos or threes. When triple, they may be regarded as emblematic of the Holy Trinity; and they are thus seen in the Arms of Lucy of Charlecote, and in those of the German families of Kreckwitz, Hunder, and Bernbouf.

Probably no single branch of natural history has furnished Heraldry with so many charges as the fish; indeed its very name, ΙΧΘΥΣ, identified as it is with the memory of our blessed Redeemer, is so closely connected with the early symbolism of the Christian faith, that we cannot wonder that it became a favourite bearing with our ancestors of the Middle Ages. It is unnecessary to do more than mention, in passing, the constant reference made, both in the Liturgies and writings generally of the Antient Church, to the symbolic teaching involved in the fact that the waters were the first source of life (Gen. i. 20), and that the things which, accordingly, were thus born of water, first received the Divine blessing. Mystic fish, either singly, or in triple union, as emblematic of the Holy Trinity, are engraven on the sarcophagi of the early Christians, as well as on the Baptismal Fonts of later times. The classic Myth of Arion, like many other old Pagan fictions, was invested by the earliest Christian converts with a deeper, holier meaning; and the dolphin,

so constantly recognised in sculptures and frescos, points, not to the deliverer of Arion, but to Him Who, through the waters of Baptism, opens to mankind the path of deliverance, causing them to 'so pass the waves of this troublesome world, that finally they may come to the land of everlasting life.'

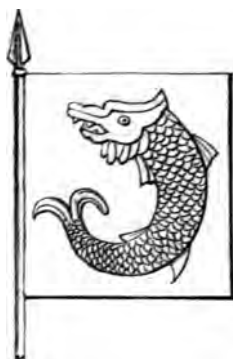
The dolphin, in Heraldry, seems originally to have conveyed an idea of sovereignty. Brydson mentions that the first of the Troubadours was called the Dauphin, or Knight of the Dolphin, from bearing that figure on his shield, adding that the name, in the person of his successors, became a title of sovereign dignity.

The dolphin certainly formed the insignia of the empire of Constantinople; Sir William Courtenay, of Powderham Castle, Devon, in the reign of Edward IV., bore on his emblazoned standard three dolphins, in reference to the purple of three emperors; and the present descendants of that illustrious house still bear a dolphin for their crest and badge. The Arms of Peter Courtenay,

Bishop of Exeter in 1478, are to be seen in one of the compartments of the mantelpiece of the Episcopal palace, environed with the dolphins of Constantinople.

A golden dolphin in an *azure* field, was borne by Andrew, the Count Dauphin of Viennois, patriarch of the Dauphins of the houses of Burgundy and La Tour. It belonged also to the Dauphins, lords of Auvergne. Humbert, the last count of Vienne, when he bequeathed

his seignory to Philip of Valois, in 1349, stipulated that



the eldest son of the king should be styled also Dauphin of Viennois, and bear the Arms of that province, which he accordingly did, and the title of dauphin and dauphiness, or, as they are called by old English writers, dolphin and dolphiness, have ever since distinguished the eldest son of France. Mary Queen of Scots bore this title on her marriage; and Shakespeare, by an anachronism of a hundred years, introduced into King John,—

‘ Lewis, the Dauphin and the heire of France.’

It is difficult to account for the adoption of the dauphin by the lords of Vienne. It appears to have been employed on early Greek coins as an emblem of the sea. Ulysses is said to have borne a dolphin on his shield, as well as in his ring, in memory of the extraordinary escape of his son Telemachus, thus recorded by Amylot.

‘*Télémaque qui estoit alors bien jeune, tomba en un endroict de la mer ou l’eau estoit fort profonde, et feut saulvé par le moyen de quelques dauphins, qui le receurent en tombant et le porteunt hors de l’eau, parquoy le père depuis pour en rendre grace et honorer cet animal fait graver l’image d’un dauphin dedans le Chaton de l’anneau dont il scelloit, et il le porta pour ornement à son écu !*’

Vespasian had medals struck with a dolphin entwining an anchor, in token of the naval superiority of Rome; and it was the immense abundance of delicate fish in the Propontis, which led to the engraving of a dolphin and trident, on the ancient medals of Byzantium. The Dauphin’s badge is certainly more ancient, although not so gloriously won as that of our own Prince of Wales; unless as true Englishmen we shelter our claim for

priority of time and rank together in the answer once given to an inquiry whether the eldest son of France or England bore the higher title:—

‘Quantum delphinis Balena Britannica major.’

The English families of Dolfin and Dolfinton bear ‘*Az.* three dolphins naiant *or* ;’ and the Godolphins of Helston, Cornwall, who held estates in that part of England at the time of the Conquest, bore ‘*ar.* three dolphins embowed *sa.*’ Similar Arms are often assumed by families bearing the name of Fisher, or even Fleet, because that fish is noted for its swiftness. It is singular also that the French name ‘Bec d’oie,’ given to the dolphin on account of the great projection of its nose, has led to its adoption by English families of the name of Beck ; and it is as conspicuous in the Arms of Franklins and Franklands as the fleur de lis in those of French and France. ‘*Ar.* on a bend *az.* three dolphins of the field : crest, a dolphin embowed *proper*,’ were the armorial ensigns of William Franklin, sheriff of Hertfordshire, and of Sir Richard Franklin of More Park, in the same county. The Franklands also bear ‘*az.* a dolphin naiant *or* ; on a chief of the second three saltire *gu.* ; crest, an anchor erect *sa.* entwined by a dolphin *ar.*’ It is still further remarkable that the Gladiators called Mirmillones are expressly stated to have worn a ‘Gallic’ helmet, with a fish (although not specified by name) as a crest.

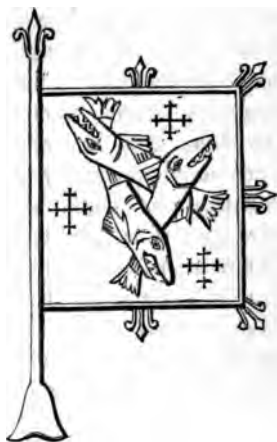
Trouts are borne by the family of Troutbeck : ‘*az.* three trouts fretted, tête à la queue, *ar.*’ and in a curious MS. of the period of Henry VI., a banneret with similar Arms upon his tabard, and the name Troutbek inscribed beneath, is represented as landing with William the Conqueror.

The Whalleys bear three whales' heads ; and the Arms of the duchy of Bar, as quartered by Queen's College, Cambridge, are '*Az. semé of Cross crosslets, fitchy at foot or. and two barbels embowed and endorsed of the same, eyes, ar.*' This fish is very much used in foreign blazonry, being especially abundant in the Rhine, the Elbe, and the Meuse. In S. Edmund's Chapel, Westminster Abbey, is a monument to John Paul Howard, Earl of Stafford, with a badge, composed apparently of the Arms of Anjou and Bar, with both which houses that of Stafford is connected by marriage ; it is '*Az. two barbels addorsed, between three fleurs de lis, two in chief and one in base, or ;*' and a certain John de Bar, probably a son of the Count de Bar, is mentioned in the Roll of Kaerlaverok as present at that famous siege, and bearing, 'in a blue banner crusilly, two barbels of gold, with a red bordure engrailed.'

The Arms of Edward Colston, the celebrated Bristol merchant, have generally been supposed to be 'dolphins,' and indeed they are represented on an Inn signboard in that city as 'two dolphins with an anchor between them, each holding one end of it in his mouth,' and the somewhat startling motto 'Go-thou, and do likewise,' in allusion to the noble charities of Colston. This, however, is only a travestie of the real Arms, which are '*Ar. two barbels, respecting each other sa. conjoined with a collar and chain pendant or.*'

The pike, ged, or lucy, is a common bearing with families of either of those names. The Lucys of Hampshire have '*Gu. three lucies, hauriant.*' Sir Thomas Lucy, of Charlecote, immortalised by Shakespeare, bore the luce, and on the ornamented standard vanes, surmounting the pinnacles of the gables of Charlecote Manor-house, his Arms are fancifully carved : 'Three

luces, interlaced between three crosslets.' Similar allusions to the name luce, given to the pike, may be found in French blazonry, and the family of Luc bear '*As. a luce naiant ar.*' It is an interesting fact, that the luce is introduced into the decorated pavement of Westminster Abbey, in remembrance, it is supposed, of that King Lucius, by whom S. Peter's Church is said to have been founded.



The Arms of the O'Neils, ancient lords of Ulster, are '*per fess wavy, the chief ar. charged with a sinister hand, gu. the base, water, therein a salmon naiant;*'

the latter in allusion to the famous fisheries of Lough Neagh and the river Blackwater. The red hand, it will be remembered, was made the baronet's badge by King James, in gratitude for the good service done by that clan, in the reduction of the province.

The herring is borne by Herringhams and Heringtons. The Arms of Archbishop Herring, '*Gu. crusilly three herrings hauriant, ar.*' impaled with those of his see, were placed in the hall of his palace at Croydon. Benjamin Harenc, not content with a herring on his shield, bore also a heron preying on a herring for a crest.

The escallop, or scallop shell, first brought back from the East by those who, as true pilgrims, had visited the Holy Land, afterwards became the badge both of pilgrims and Crusaders. It was the especial cognizance of the

Knights of Santiago, and is said to have decorated the housings of the horse on which S. James was mounted, at the battle of Clavigo, when, as on many other occasions, as Don Quixote assured Sancho, 'he was personally seen cutting and alaying, overthrowing, trampling, and destroying the Moorish squadrons; of which,' continues the Knight-errant, 'I could give thee many examples derived from authentic Spanish histories.'

The Order of S. James, in Holland, bore a badge and collar of escallop shells, and they are introduced also into the Collar of S. Michael, an Order of knighthood established by Louis XI. Buckenham Priory, Norfolk, founded by William de Albini and his wife, Queen Adeliza, the widow of Henry I., had for Arms '*Ar.* three escallops *sa.*' while, on the ancient seal, S. James himself is represented wearing in his pilgrim's hat an escallop shell. This shell belongs also to the Arms of the Abbey of Reading, dedicated to S. James. The famous Jacques Cœur bore two escallops, in allusion to his patron saint, with three hearts for his own name.

Escallop-shells, palmers' scrips, and pilgrim staves, are borne sometimes as memorials of a pilgrimage performed by some former ancestor, but most frequently in canting allusion to the family name. The Pringles, (supposed to be a corruption of Pilgrim,) Pilgram von Eyk of Nuremberg, and the Romieu* family of Provence, bear escallops, so also the English families of Walker and Palmer. Some of the Shelleys bear 'a fess between three house-snails *ar.*;' others have whelks. The Sheltons bear escallops, '*Sa.* three escallops *ar.* quartered with *az.* a Cross *or.*' The parsonage-house of Great Snoring is adorned with numerous shells, to which are added *tons*,

* An old Provençal word, signifying pilgrim.

in allusion to the name and Arms of the Sheltons, who are lords of the manor. 'The handsome and amiable Robert de Scales bore red with shells of silver,' at the siege of Kaerlaverok.

We must not quit the subject of fish without noticing the fish and ring, not unfrequently seen in blazonry, and which seems to be connected with legends borrowed both from classic fable, and mediæval tradition. The Arms of the city and see of Glasgow are '*Ar.* on a mount, a tree with a bird on the branch to the dexter, and a bell pendant on the sinister side. The stem of the tree surmounted by a salmon in fess, having in its mouth a gold ring.' The story of the lady who, having lost her wedding-ring in crossing the Clyde, asked the aid of S. Kentigern, Bishop of Glasgow, in answer to whose prayers it was found in the mouth of a salmon, is well known. The salmon and ring were first assumed as the insignia of that see by Wischart, Bishop of Glasgow, in the reign of Edward II.; and John Cameron, who held it in 1426, bore on his seal the figure of S. Kentigern in a tabernacle, with the salmon and ring on either side of the shield bearing his paternal Arms. Hamilton, of Haggs, has a similar crest; and the Bavarian family of Die Proy bear, a hand, grasping a fish with a ring in its mouth, both as Arms and crest.

It is almost surprising to find charges drawn from serpents and noxious animals, yet the Cornish family of Botreux exchanged an honourable ordinary for a coat containing toads, simply because the word *botru*, in the old Cornish dialect, signifies a toad. The plate subjoined is taken from old Guillim, who says, 'I have omitted in this edition that Escoccheon Sol, charged with three toads erected Saturn, which according to some authors was the coat-armour of the ancient kings of France, because,

since my last edition, I find great variety of opinion concerning this matter, and in lieu thereof I do present you with the ancient coat-armour of the same charge borne by a family in this kingdom.' In blazoning the coat itself, Guillim further observes:

'Toads and Frogs do communicate this natural property, that when they sit they hold their heads steady and without motion, which stately action, Spenser, in his "Shepherd's Calender," calleth the "*Lording of Frogs.*"'



The serpent is closely connected, both in form and idea, with the dragon, and must be further noticed under the head of chimerical charges. Even

' *La vipera che i Melanesi accampa* '

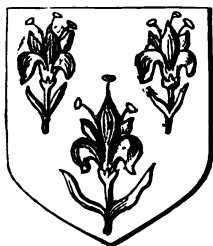
is said by some writers to be a dragon, in remembrance of a fierce dragon vanquished by Uberti, the first of the Visconti; although others assert that the serpent in their Arms, '*Ar. a serpent vairy, in pale az. crowned or. vorant, an infant issuing gu.*' was originally the crest of a great giant named Volux, who was defeated and slain in the first Crusade by Otho of Milan.

Serpents are represented in various ways: *nowed*, or knotted; *erect*, *endorsed*, *nowed in triangle*, *erect in pale*, &c. &c. In the latter position they are seen in the very singular Arms of Dr. Caius, adopted by Gonville and Caius College, Cambridge, and which an old writer has thus described, '*Gold semé with flowers gentil, a sengreen (houseleek) in chief, over the heads of two serpents in pale, their tails knit together, all in proper colour, resting*

upon a square marble stone, *vert*; between these a book *sa.* garnisht *gu.* buckled gold.'

Charges drawn from the vegetable kingdom are very frequent. The Palm and Laurel, which would seem appropriate bearings, have seldom been used in Heraldry. *Walnut* trees are borne by Waller; an *oak* tree, acorned *proper*, by Wood; the trunk of a tree sprouting, by Stockton. Trunks of trees are generally *raguly*, (cut jaggedly,) or *knobbed*, and sometimes with *starved*, or withered, branches. Often leaves only, fruits, or flowers, are used as charges. The trefoil, or shamrock, is a favourite device; also the rose, which must never be drawn with a stalk unless especially ordered.

This device was assumed by many families in the time of the Wars of the Roses. Neville, Earl of Warwick, placed the rose of Lancaster in the centre of his paternal Arms, which are still borne by his descendant, the Earl of Abergavenny. The ancient family of Lower originally bore a chevron, between three *red* roses, but having, as is supposed, changed their opinions, they changed the tincture of their Arms to '*Sa.*, a chevron between three *white* roses,' which coat is borne by their descendants at the present day.



The lily is seen in the Arms of Magdalene College, Oxon, in memory of the founder, William Patten, of Waynfleet, Bishop of Winton, who bore 'on a chief *sa.* three lilies slipped (with stalks) *ar.*' William of Wykeham also bore lilies. 'The field is *sa.*, three lilies slipped, their stalks, seeds, blades, and leaves, *ar.*' These

Arms pertain to the College of Winchester founded by

the renowned architect, William Wickham, Bishop of Winton, who contrived those many and most curious castles and other buildings of King Edward III.* The royal burgh of Dundee bears '*Az. a pot of lilies ar.*' and Sir Thopas, Chaucer's hero,

' Upon his crest bore a tour,
And therein stiked a lily flour.'

The fleur de lis, although generally considered to be the iris, has sometimes been called a spear-head. Juliana Berners describes the Arms of France as '*ij flouris in manner of swerdes in a field of azure . . . certainli sende by an awngell from heuyn;*' but the legend of the fleurs de lis must be noticed at greater length. Three '*lis, au naturel,*' are borne by the house of Anjorran de la Villate, in Berri, granted them, it is said, by Francis I. That monarch having been for many hours engaged in hunting in the domains of La Villate, turned his steps at length towards the chateau, anxious to obtain refreshment and repose. The trumpets of his followers rang out gaily to herald the approach of so honoured and ever-welcome a guest, and having despatched a courier to announce to the old chatelain the honour that awaited him, the king spurred his own horse to the gallop in his eagerness to arrive at the chateau. But at that very moment the venerable noble and all his retainers were assembled to celebrate mass in the chapel belonging to the castle. The sound of horns and trumpets, and the gay songs of the huntsmen, echoed through the sacred walls, but not one amongst the worshippers rose, or even moved. The courier entered, exclaiming, '*Le roi,*

* Guillim's Heraldry.

Monseigneur, le roi,' but he also was disregarded, and the priest reverentially continued the holy office, even when the king himself stood wondering on the threshold. Deeply touched by the scene, Francis whispered only, 'Ce sont des Anges orants,' and kneeled devoutly at the entrance. When the service was concluded, his faithful subject hastened to throw himself at his feet, but the king raised him in his arms, exclaiming, 'Oui vous êtes un Ange orant, et de ce jour vous en aurez le nom' (Anjorant), and he bade him take for his Arms, 'd'azur à trois lis au naturel nourris' (slipped).

The fleur de lis is frequently seen on the escutcheon of noble Spanish families. Barca has on a shield *or.* the Cross *gu.* with four lilies *az.*; Cornado, 'Gu. a lion *or.* crowned *or.* with a bordure of eight lilies *az.*;' and Negra di Genda bears, 'Ar. three lilies *az.*'

The *planta genista* was the badge of the Plantagenets, assumed because an ancestor of that noble house once bore in his helmet, either by way of penance, or in token of humility, a branch of broom-flower, Virgil's 'humiles genistæ.'

Thomas Woodstock, the sixth son of King Edward III., suspended his shield of Arms to the stock of a tree; and a certain Sir John Peeche has left his Arms in a stained glass window in the chapel of Lullingstone, in Kent, encircled with a wreath of branches of the peach tree, bearing peaches, each peach being also charged with the letter E, indicating that the final E of the name was to be pronounced.

The *gerbe*, or garb (wheat-sheaf), is not uncommon; but if any other grain is meant, it should be named; nor must the *gerbe* be confounded with the very unchi-

valric bearing of 'butchers' broom,' which is the insignia of the butchers' company.



VESOITUR CHRISTO.

CHAPTER XVIII.

CHARGES (ARTIFICIAL).

*'Mox etiam, si forte vacas, sequere ; et procul audi
Quid ferat, et quare sibi nectat uterque coronam.'* HORACE.

'Things military, ciuill, and rusticall.' GUILLIM.

THE variety of charges drawn from 'things artificial,' makes it almost difficult to select and arrange them, although, as few comparatively have been assumed without special reason, they form a very interesting portion of historical blazonry. The most numerous class of these heraldic bearings consists of those drawn from war and field-sports, or suggested by the usages of the East and the necessities of the Crusades; but the highest place must be assigned to crowns and insignia of sovereignty, whether ecclesiastical or civil, amongst which may be reckoned mitres, crosiers, and caps of maintenance.

Crowns are mentioned by Julyana Berners as seen in the Arms of King Arthur, 'three dragonys, and over that, on another shielde, iij crownys.' The Arms of England are generally 'ensigned,' that is, surmounted with a crown, a custom first adopted by Henry VI. The English crown royal is formed of Crosses pattée and fleur de lis, the latter intended probably to symbolize the Virgin Mary, as the Crosses do our Blessed Lord. The royal

crown of S. Edward, of the same form as that worn by Edward the Confessor, was kept in Westminster Abbey, until the time of the Great Rebellion; then sacrilegiously stolen and sold, in 1642. It was formed of four Crosses patonce, and as many fleurs de lis of gold. From the four Crosses rise four circular bars, which meet at the top in the form of a Cross; at the intersection is a mound of gold enriched with precious stones, and on the mound a Cross of gold and gems, with three very large oval pearls, one of them fixed at the top, the other two pendant from the arms of the Cross. The Queen Consort's crown, is that of S. Edward, in commemoration of the Queen of Edward the Confessor. The crown of Charlemagne, a marvellous production of goldsmiths' work, has been borne by several English kings, who held the office of arch-treasurer to the holy Roman empire. This crown is of gold, divided into eight compartments, and weighs fourteen pounds. It is to be seen, I believe, at Vienna. The first compartment contains twelve jewels unpolished. The second, on the right hand, a figure of our Saviour sitting between two cherubs, each with four wings, whereof two are upward, two downward; and, below, this motto,—



'Per Me reges regnant.'

The third, fifth, and seventh compartments contain only gold and gems. In the fourth is the figure of King Hezekiah, sitting, and by his side the prophet Isaiah, with a scroll, on which is written,—

'Ecce, adjiciam super dies tuos xv. annos.'

The sixth has the effigy of King David, crowned: on the scroll in his hand is,—

‘Honor regis judicium diligit.’

The eighth contains another figure, Solomon: on the scroll is,—

‘Timete Dominum, Regem amate.’

On the top of the crown is a Cross, with seventeen jewels in the fore-part, and on the top of the Cross, ‘I. H. S. Rex Judæorum.’

In the arch, or semicircle, which was added by the Emperor Conrad, are the following words:—

‘Chvonradus Dei gratia
Romanorum Imperator Aug.’

The crown of Hungary, which is said to have fallen from Heaven for the coronation of S. Stephen, is enamelled with busts of Christ and the Apostles. The imperial crown of Austria is peculiar and beautiful in form, being enriched with precious stones, and heightened by fleurs de lis, bordered and seeded with pearls. From the middle of the cap, which is voided at the top like a crescent, rises an arched fillet, enriched with pearls, and surmounted of a mound, whereon is a Cross, also of pearls.



I cannot but think that there is matter for deep reflection in the fact that in all these heraldic ornaments—crowns, sceptres, badges, and the like—devotion is the leading idea. What do we find in every crown enumerated, from the time of Charlemagne downwards, but a

repetition of the same lessons as are inculcated by our own, in fact, the symbolic teaching of the 'Cross' and the 'Lilies'—the Sacrifice that purchased our salvation, and the purity and humility in which those who trust in that Cross must be arrayed? 'Yea, all those things in which men have clothed themselves for ornament, and sign of wealth, and honour, must be cast down at His feet. The things of Cæsar—the coinage of the mint, the impress of heraldic devices, the form of the regal crown, all bearing thus, in some sense, the image of God—become in things worldly His representative and ordinance.

'All these earthly relations are earthly images of things Heavenly; for the King, as the Vicegerent of God, is the representative of His power on earth, and the nation a figure of His church. Let, then, all the grandeurs of worldly pomp remind us that, if the coin of Cæsar is gold, on which his image is depicted, the coin of God is man, on whom His image is stamped. Give, therefore, your riches unto Cæsar, but preserve for God your conscience and your innocence; and let those to whom kingly crowns and blazoned crests are but matters to be gazed at, perhaps desired, from a distance, remember that 'he who has the least to do with the image of Cæsar will have the least to repay him.'

The royal crown of France is very pretty and elegant in form, more so than ours, the arched diadems of which are too much depressed in the centre to be graceful. It should be observed that the word *mound*, is a corruption of *monde*, and would be better expressed by *orb*. An imperial crown forms the crest of Stokes, of Cambridgeshire.

A 'ducal coronet *or*, therefrom issuing a plume of five ostrich feathers, per pale, *or*. and *az.*,' forms the crest of the ancient family of De la Bere, and was conferred upon Richard, Knight Banneret, by Edward the Black

Prince, who had been rescued by that nobleman from imminent danger on the field of Crécy. In Bigland's Gloucestershire there is an engraving of a painting on panel from an old house near Cheltenham, supposed to be nearly contemporary with this event, and in it the Black Prince is represented in the act of conferring this mark of honour upon his faithful follower. The badge itself, the famous ostrich plume, assumed by the Black Prince, has been the subject of many highly interesting discussions, but these, as belonging especially to the history of the royal Arms of England, must be reserved for future notice.

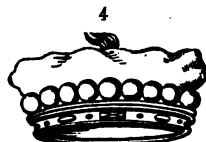
A crown formed of isolated points, like those seen on the coins of Eastern princes, but with the addition of a radiant star on each point, is called a 'crown celestial,' and is frequently used to ornament the escutcheon of deceased ladies. We also find in Heraldry the chaplet of rue, which has already been described; the civic crown, composed of oak leaves, and which, like all crowns of leaves, must be tied with a riband; the mural crown, not, like that of Cybele, a 'tiara of proud towers,' but simply a battlemented wall; and the naval crown, said to have been invented by the Emperor Claudius, having upon its upper edge four masts of galleys, each with a topsail, and as many sterns placed alternately; the crown of thorns, once borne by Tauke, and various coronets; but these last are insignia of rank, and generally borne not in the coat-of-arms, but above it. This practice, 'ensigning,' as it is called, was, according to Menestrier first used on coins in 1422.

Coronets vary in form according to the rank of the wearer. That of the Prince of Wales closely resembles the crown royal, differing only in the omission of one of the arches. The Princess Royal has a coronet com-

posed of four fleurs de lis, two Crosses and two strawberry leaves, one of the Crosses appearing in the centre. The duke's coronet is of gold, with, on its upper edge, eight strawberry leaves (1). The marquess has four strawberry leaves, and four large pearls, or rather balls of silver, upon sharp points (2). The earl has eight strawberry leaves,



and as many pearls, set upon high points (3). The viscount has simply twelve or sixteen pearls (4); the baron six;

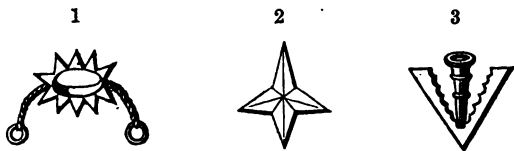


four of these, however, are seen in drawing. This coronet was granted to barons at the Restoration; before that time they wore only caps of crimson turned up with ermine. The crowns of the French nobility vary, as do ours, to indicate the rank of the bearer; but they are used only in blazonry, and not, like ours, worn on state occasions.

The mitre is an insignia of office, and appears in the Arms of several English sees and abbeys. The form of the mitre has been associated with 'the cloven tongues,' but the sacred text does not necessarily imply the cloven form. It is very rarely used as a charge, perhaps almost the only instance is that of the Myterton of Carlisle,

who bear, '*Az.* three mitres *or.*' It has invariably labels or pendants. The chapeau, or cap, is generally an accessory only; the family of Maundefeld, however, bear, '*Quarterly or, and ar. four caps counterchanged,*' and the Cappers, of Cheshire, '*Ar. three caps united, sa. banded or.*' The infula, a long cap resembling a fool's cap, is the crest of Walpole and Bridges—in classic ages, not an honourable only, but a sacred badge; being, in fact, the sacred fillet, with its band (*vitta*) of streaming fastenings on either side. So also on the label or pendants of the bishops. The Arms of the Bishopric of Durham are ensigned with a 'plumed mitre,' the Bishop being a Count Palatine and Earl of Sadberg, in virtue of a grant made to S. Cuthbert by Egfrid, King of Northumberland. Ecclesiastical caps are familiar to all, but they are always placed *over*, not *in* the Arms.

The number of charges connected with war, field-sports, &c. is naturally very great. 'Banners, spears, beacons, drums, trumpets, cannons, culverins, murdering chain-shot (1), burning matches, portcullises, battering-rams, cross-bows, swords, sabres, lances, battle-axes, and scaling ladders; also shields, generally borne in threes; helmets, morions, gauntlets, greaves, horse-trappings, bridles, saddles, spurs, horse-shoes, swepes or mangonels, shackles, caltraps (2) and water-bowgets (p. 266), cum multis aliis.'



An imperial standard, '*az.* the imperial banner fixed to a staff in bend,' is one of the quarterings of the house

of Wirtemberg; Ulric, an ancestor of that house, having been made standard-bearer of the empire in 1336.

The beacon seen in Heraldry somewhat resembles the cressets, or lights, formerly used for burning oil in the streets of London. It was doubtless intended to represent the light upon a watch-tower; and the motto '*Nisi Dominus*,'* surrounding the fire beacon, borne as crest by the Compton family, seems to convey the same idea. A beacon *or*, inflamed *proper*, was one of the badges of Henry V., and Monsieur Fare de la Salle, who was Captain of the Guard to the Duke of Orleans, in the time of Louis XIV. assumed '*d'azur, à trois flambeaux d'or, rangés en trois pals, allumés en gueules*,' probably a play upon his name. Bishop Beckington's or Bekinton's name on the walls of Lincoln Coll., Oxon., is expressed by a *beacon* piercing a tun.

A spear is honoured by having been the device of our immortal Shakspeare, '*Or on a bend sa. a spear of the field*.' A spear was originally used as a royal sceptre, as by Saul (1 Sam. xviii. 10, xix. 9.); and, indeed, the sceptre itself, as its name imports, was originally merely a staff or stick, afterwards gilt or overlaid with gold. That the '*swaying*' of the sceptre conveyed something more than a symbolic teaching, the back and shoulders of Thersites, in the '*Iliad*,' were enabled feelingly to testify, when,

'cowering as the dastard bends,
Ulysses' weighty sceptre on his back descends.'

The sceptre, an hereditary badge, was not confined to kings or chiefs, but borne by heralds, and by those who

* Evidently a quotation from the 127th Psalm. A similar iron frame for a light was lately to be seen in the tower of the Church at Hadley, Middlesex.

were invited by heralds to conference; by priests and soothsayers, as by minstrels in later times. There are many axes of different kinds; the Lochaber, or Danish axe, is so called probably from belonging to the Arms of that kingdom. Hakelut is described in the Roll of Edward II. as bearing 'three hackes dany's.' The sword is frequently an allusion to S. Paul, and is borne in that sense in the Arms of the city of London. '*Az.* a dexter hand, holding a sword in pale, hilted *or*, piercing a human heart *proper*,' &c. was granted by James I. to Sir John Ramsay, Earl of Mar, in return for the part he is said to have acted in the Gowrie Conspiracy. It will be remembered, that an oath upon the sword—as, for instance, in 'Hamlet'—bore with it its own symbolic teaching of the Cross. (See ante.) Roman soldiers swore by their standards, which were also considered sacred.

The dagger, called also skene, is borne by many Scotch families of that name. The seax, a broad curved sword, is found in the Arms of Middlesex. '*Gu.* three seaxes barwise, *proper*, hilts and pommels *or*.' The Setons, Earls of Wintoun, bear in augmentation of their original Arms, 'Surtout an inescutcheon per pale *gu.* and *az.* the first charged with a sword in pale, *proper*, hilted and pommelled *or*, and supporting a falling crown, within a double tressure, all *or*. The second, *az.* a star of twelve points for Wintoun.' This augmentation was granted to Sir Christopher Seton, for good service done by him, at the battle of Methven, to Robert Bruce, who, having been thrice unhorsed, was at one moment prisoner in the hands of Sir Philip de Mowbray, when Seton, striking Mowbray to the earth, rescued his king.

The chape, or crampet of a sword, is the badge of the Earls de la Warr, in remembrance of that capture of King John, to which the Pelhams owe their ancestral 'buckle.'

An arrow is seen in the escutcheon of the Duke of Norfolk, his bend *ar.* being augmented with an escutcheon *or* charged with a demi-lion within a double tressure, flory and counterflory; an arrow pierced through the lion's mouth, all *gu.* It was granted after the battle of Flodden Field, gained by Surrey over James IV. of Scotland, when that king's dead body was found after the fight pierced with several arrows.

The pheon (3, p. 260), or barbed head of a spear, is well known as the emblem of royalty, and is the regal mark called a broad arrow, set upon naval stores in dockyards, and also employed by custom-house officers in making a capture. It is not of ancient origin in armoury, but illustrious, as having been borne, '*or*, a pheon *az.*' by the noble Sidney family, and their monumental brasses in Penshurst Church, are beautifully blazoned with coats-of-arms bearing this ensign. '*Az.* a fess between three pheons *sa.*' is borne by Rawdon, Earl of Moira, ancestor of the Marquess of Hastings, the crest being 'in a mural coronet *ar.* a pheon *sa.* with a sprig of laurel issuing therefrom *proper*, the supporters two huntsmen, with bows and quivers.'

These Arms are said to have been granted by William the Conqueror, who, in the 'thurde year of his reign,' as is attested by a rhyming title-deed professing to have been granted by him, gave to 'Paulin Roydon,'

' Hope and Hopetoun,
With all the bounds both up and downe,
From Heauen to yerthe, from yerthe to hel;
* * * * *
For a cross-bow and an arrow,
When I sall come to hunt on Yarrow.'

Chains are occasionally borne as distinct charges, although more frequently attached to the collars of

animals used as supporters. The insignia of the kingdom of Navarre are 'G^{az}. a Cross and saltire of chains affixed to an annulet in the fess point, and to a double orle of the same, all *or*.'

The portcullis, or portquille, was a badge of the house of Tudor, assumed by them in allusion to their descent from the Beaufort family, John de Beaufort, Earl of Lancaster, son to John of Gaunt, and maternal grandfather of Henry VII. having been born in the castle of Beaufort, in Anjou. They often added the motto, 'Altera securitas,' meaning, probably, that, as the portcullis is an additional defence to a gate, so their descent from the Beauforts gave them an additional claim to the crown. The Portcullis, and Tudor rose, on the exterior of Westminster Abbey, must be familiar to all.

Helmets are borne by Bostock, Salop, 'S^a. a helmet *ar*.' and by Armiger, Norfolk, 'A^z. three helmets *or*, between three bars *ar*.' The Arms of the Comptons, afterwards created Earls of Northampton, were 'S^a. three helmets *ar*,' and Henry VIII. permitted William Compton to place a lion of England between the helmets. But the helmet is more frequently placed above the coat-of-arms, ensigning it, as does the crown, and, like the crown, indicating the rank of the bearer. Turned right forward, they are supposed to denote giving orders with absolute authority. Turned sideways, to intimate hearkening to the commands of superiors. In monumental brasses, the head of the effigy constantly rests upon a tilting helm, surmounted by the crest of the entombed warrior. The tilting helm worn on the field, had generally a staple, used for affixing, either the wearer's crest, or the scarf of his lady, known in heraldic phrase as the 'kerchief of

pleasaunce,' or contoise.* Both are occasionally seen on brasses.

Horse-shoes seem to have been an honourable bearing, at a time when the farrier's skill was held in higher estimation than at present; and the Arms of the Ferrers family—'*ar.* six horse-shoes, *sa.* 3, 2. 1'—as well as their name, betoken their descent from Henry de Ferrariis, who accompanied William the Norman to England, it has sometimes been said, in the capacity of chief farrier. M. Planché, however, says that there were no horse shoes in the coat of Ferrers previous to the marriage of William, third earl of that Christian name, to Sibylla Marshal, whose brother Walter bore a horse-shoe and nail as a badge or emblem of his office of Marshal of England.

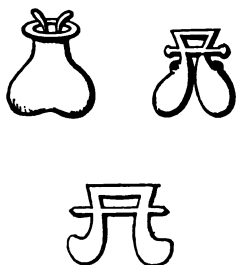
Spurs should be borne, *or* by Knights, *azure* by esquires. Taillefer, that famous Norman minstrel, who is said, at the invasion of England, like a second Tyrtæus, to have stirred up his warlike countrymen to the fight by his chivalrous songs, bore '*une épée de fer en bande, garnie d'or, taillant une barre de fer, de sable, accompagnée de deux molettes d'éperon d'or à huit raies, une en chef, l'autre en pointe.*'

The swepe, or mangonel, is an engine resembling the balista of the ancients; the caltrap, or chevaltrap, also not unknown in classic ages, and alluded to in the 'offences' and 'stumbling-blocks' or 'scandals' of Holy Scripture, is a curious instrument thrown upon the ground for the purpose of injuring the feet of horses, or preventing cavalry from pursuing a retreating army. Neither of these bearings are very common.

The water-bowget, carrying back one's memory as it

* From the old word '*cointe*,' elegant.

does to the time of the Crusades, is perhaps one of the most interesting of the artificial charges, and its origin may still be recognised in the water-skins with which modern travellers in the East have made us familiar.



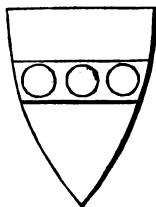
This bearing is best known as the badge of the Bouchiers, Earls of Essex, and, in the brass of Henry Bouchier and his lady, the kerchief of pleasaunce attached to his tilting-helm, is powdered with water-bowgets. The Arms of the Bouchiers are altogether of Eastern origin, '*Ar.* a Cross engrailed *gu.* between four water-bowgets *sa.*;' crest the bust of a

Saracen king, with a long cap and coronet, all *proper*. The combat, which this crest is designed to commemorate, formed the subject of a painting once to be seen in the manor-house of Newton, at Little Dunmow, Essex.

The bezant is another charge, for which we are indebted to the Crusades. It is simply a roundle, and, when called a bezant, must be blazoned in *or*, and should be drawn flat, as it represents a Byzantine coin. The object this roundle is intended to represent, seems, however, to be determined by the colour, and its name varies accordingly.

A Bezant is *or*; a Plate *ar.*; a Hurt *az.*; Torteaux, called in the Boke of St. Albans 'tortillys or litill cakys,' 'tarts,' (torta, Italian), *gu.*; Pomey, *vert*; Golpes, *purpure*; Pellet or Ogress, *sa.*; Orange, *tauney*. The purple roundle is a bruise or hurt, the black a bullet. Morgan conjectures the pomace to have been intended for the forbidden fruit, and he adds, with most laboured attempts at a pun, that it might well

be of gold, being a 'bezant of most weighty *guilt*, or silver, because it was a *plate* that served the worst fruit to mankind!' 'Sa. a fess chequy *ar.* and *az.* between three bezants,' was borne by the family of Pitt, Earl of Chatham, in allusion to the office held by one of that family, in the exchequer.



Severne, of Wallop Hall, county Salop, bears, 'Ar. on a chevron *sa.* nine bezants.' Motto, 'Virtus præstantior auro.' Bezants belong to the Arms of Cornwall—'Sa. fifteen bezants, five, four, three, two, one,' with two lions as supporters; the motto, 'One and all,' and bezants, appear to be a favourite armorial bearing amongst Cornish families. Henry II., who took the earldom of Cornwall into his own hands, gave it to his youngest son, John, who, on ascending the throne, resigned it to his second son, Richard; the same who, afterwards becoming Earl of Poictou, and (by purchase) King of the Romans, writ himself 'semper Augustus,' and had his Arms carved on the breast of the Imperial eagle. He bare himself, 'Ar. a lion rampant *gu.* crowned *or,* within a bordure *sa.* bezantée,' the lion rampant for Poictou, the bezants for Cornwall. Double-headed eagles seem almost as much in favour as bezants in Cornish blazonry.

A castle, in blazonry, is either triple-towered, or has two towers with a gateway between them. A castle triple-towered is the ensign of Castile, and Edward II., in allusion to his maternal descent, bore two castles on his great seal. Oldcastle, Kent, bears 'Ar. a castle triple-towered, *sa.* chained transverse the port, *or.*' Kadivar ap Dynaval, a Welsh chieftain, who recovered the castle of Cardigan by escalade from the Earl of Clare, in the

time of Henry II., was permitted to bear 'A castle, three scaling ladders, and a bloody spear.' The Arms of the city of Norwich are 'a castle triple-towered, and a sword.' A similar castle forms the crest of the Arms of Ireland.

x

The hame, or heam, a sort of collar by which a horse draws a waggon, must be reckoned amongst charges drawn from field-sports and agricultural pursuits. The family of St. John still bear the hame as a badge, in memory of an ancestor who was master of the baggage waggons under William the Conqueror. In the Arms of Sneyd Kynnersley, of Loxley Park, Stafford, a scythe appears, in allusion to the name of Sneyd. The Arms are, 'quarterly, I. and IV. for Kynnersley, *az. semée of Crosses potent a lion ramp. or.* II. and III. for Sneyd, *ar.* a scythe, the blade in chief, the *sne*d, or handle, in bend sinister *sa.* In the fess point, 'a fleur de lis of the second.' The motto, 'Nec opprimere, nec opprimi.'

The yoke, another instrument of husbandry, forms the crest of the Hays, Earls of Errol; that and the plough paddle, carried by one of the supporters of their shield, was assumed in remembrance of the gallant conduct of John de Luz, an ancestor of that house. This brave yeoman, with two gallant sons, checked the retreat of his countrymen, who were flying from the invading Danes; stopping them with their ploughshares, they reproached them for their cowardice, and shamed them into making a stand against the enemy, who, supposing the Saxons must have received a reinforcement, made a hasty retreat.

Kenneth rewarded the valour of his faithful subjects by the gift of as much land in the district of Gowrie as a falcon flying from his wrist should measure out before he perched. Hence, too, the crest, a falcon rising, and the

motto, 'Renovate animos.' The term Falcon-shot is derived from a piece of artillery called a falcon, and means within reach of shot from a falcon.

Amongst agricultural instruments, we must not forget the fan, anciently used for winnowing corn, and still to be seen 'd'azur à iij vans d'or' on the brass of Sir Robert de Septvans, Chartham, Kent. These fans have, however, been supposed to possess a warlike meaning, signifying, as in the prophet Isaiah (xxv. 28), 'the sieve of vanity,' and as in Shakspeare, 'the broad powerful fan' of destruction, which,

'Puffing at all, winnows the light away,
And what hath mass or matter in itself,
Lies rich in virtue, and unmingled.'

Such, at least, is the idea (taken from Jer. xiii. 24) conveyed in the motto of Septvans, 'Dissipabo inimicos regis mei ut paleam.'

The 'mystic van,' alluded to in Virgil and elsewhere, formed a prominent part in the marshalling of the solemn pomp of Iacchus, and was used in the Eleusinian Mysteries, which were replete with symbolic signification.

But, to those who feel any interest in the contemplation of the badges of earthly distinction, how much more significant is the teaching of the mysteries of the Gospel, conveyed in the words of one of the writers of the early Church. 'Empty intentions,—empty objects of pursuit,—empty reputations,—empty riches,—empty appearances of good,—these make the chaff, these are shaken off by the wind, and the good seed is found.'

Trumpets do not appear to have been very frequently used as charges, although on the field of battle, as well as in jousts and tournaments, they held an important place, and were decorated, like the lances, with streamers and

pennons. Yet deep-toned is their symbolic utterance, whether considered as calling human armies to the field, or, as on the Last Day, marshalling the hosts of earth and Heaven to that solemn spectacle, when the Son of Man shall appear, heralded by Angels, and borne of clouda. Solemn, no less than warlike, are the memories evoked by the trumpet's blast,—of the hour, now long past, when, at the last sounding of the trumpets, the walls of Jericho immediately fell down;—of the blast which summoned Israel to Mount Sinai;—of the 'journeying of the camps,' announced in tones of sublime harmony by 'the Sons of Aaron, the Priests,' blowing the silver trumpets; while the manner of arranging that camp, as to the four winds, E. W. N. S., carries on our thoughts to the day when their sound shall be heard for the last time, echoing from the east and from the west, from the north and from the south, calling the 'sons of men from far and their daughters from the ends of the world,' either to proclaim them as amongst the triumphant redeemed, or as lost and abandoned for ever.

One almost regrets that, in Heraldry, the charge borne is more commonly a 'hunting horn,' and its allusions to the chase rather than to war.

War trumpets were borne in the *Armes parlantes* of Trumpington, as seen on their monumental brass in Tew



church. They are described as '*d'azur à ij trompes d'or, croisée d'or j label d'argent.*' The possessor of the lands of Pennacuick is required to attend once a year in the forest of Drumsleich, near Edinburgh, to 'give a blast of the

horn at the king's hunting.' Clerk, of Pennacuick, Bart., therefore, uses the following crest: 'A demi-forester, habited *vert*, sounding a hunting-horn *proper*, with the motto, 'Free for a blast.'

Many families named Forester, Forster, and Foster, bear bugle-horns. The Arms of the Buccleugh were originally, 'Or, stars and a crescent *az.*' as the old ballad says,

'Night's men at first they did appear,
Because moon and stars to their Arms they bear.'

The crest, (a horn,) supporters, (a hart of leash and a hart of grease,) and hunting-horn, afterwards added, 'show their beginning from hunting came,' and is accounted for by the following anecdote. 'Two brethren, natives of Galloway, having been banished from that country for a riot, and coming to Pankelburn, in the Ettrick Forest, were joyfully received by the keeper, Brydone, on account of their skill in winding the horn. One of these men was in attendance when Kenneth Mac Alpine came to hunt in the forest, and a buck, after a long chase, standing at bay in a spot which almost baffled the sovereign and his attendants, he himself seized the buck by the horns, threw him over his shoulder, and so carried him for about a mile up a steep hill, and laid him at Kenneth's feet, who made him his ranger, and changed his name to John Scott, adding,—

"And for the buck thou stoutly brought
To us up that steep heugh,
Thy designation ever shall
Be John Scott of Bucksleugh."

The family name of the Grosvenors comes, it is said, from 'le Gros veneur,' and they bear in their Arms a

hunting-horn, in allusion to that office. The Arms of the Duchy of Wirtemberg are also derived from the office of Great Huntsman of the Empire attached to it. They contain 'three attires of a stag, fesswise in pale, *sa.*,' the crest being a hunting-horn with feathers in the mouth.

Books and text-letters are rare. The Arms of the University of Oxford contain a book open, those of Cambridge one closed. The motto of the former, '*Dominus illuminatio mea*,' recalls to mind S. Jerome's reference to mere learning, when he says that, without the higher teaching, 'in the same manner the shelves of a library may have books, but they have not the knowledge of God.' The Tauke family, who originally bore three crowns of thorns, with a tau Cross, in base, have now ignorantly changed their Arms into 'three garlands *vert*, a text T. in base;' and Thomas Villiers, first Earl of Clarendon, added to his paternal Arms (*ar.* on a Cross *gu.* five escallops *or.*) an inescutcheon *ar.*, displaying the Prussian eagle, charged on the breast with *F. B. R.*, for Fredericus Borussorum Rex, an augmentation granted him by that monarch in return for his diplomatic services. Felix du Muy, of Aix, in Provence, bore '*Gueules, à la bande argent*,' with an augmentation of '*trois F. de sa.*' And the Magalotti of Florence, having gained a victory over the tyrant Bernabo, were each presented by the Republic with a shield and pennon bearing their own Arms, '*Fascé d'or et de sa. au chef gu.*,' with the addition of the word '*Libertas*' in chief.

Cups are not unusual in Heraldry. They are of different forms, either a simple chalice, or covered cup. The latter is a common bearing with families of the name of Butler, or Boteler, and seems to indicate that office. A chequered field, fess, or bend, is emblematic

of the steward's charge, and therefore the Stuarts bear 'a fess chequy *az.* and *az.*' We recognise the term in the 'Court of Exchequer,' and some would recognise the thing itself also in the chequed, chess-like table cover there, whereon certain accounts are chequed off with counters. The Earls of Warren and Surrey bear 'chequy *or* and *az.*' and the chequers seen at tavern doors, have been said, I believe incorrectly, to be intended for that coat, and to imply that the earls of that noble house retained an especial prerogative of granting licenses to ale-house keepers. A similar painting has been discovered on a tavern door in Pompeii, and it seems more probable that the allusion in either case is to some game played within.

On the brass of Sir John de Boteler, A.D. 1285, is a shield with his Arms—'three covered cups.' So the Seigneurs de Chantilly, named Bouteiller, who had held the office of cup-bearer in the king's household, assumed a Cross 'chargé de cinq coupes d'*or.*'

A chalice was borne on the seal of the Priory of Woodspring, a monastery on the banks of the British Channel, founded in 1210 by William de Courtenay, who married a daughter of Tracy, one of the murderers of S. Thomas à Becket. This monastery, which was also endowed with lands by Alice, grand-daughter of Brito, another of the murderers, is supposed to have been founded in expiation of that sin, and it is a singular and interesting fact, that when the church of that place was repaired in 1852, a wooden chalice, much decayed, was discovered in a hollow in the back of a statue fixed against the wall, and this cup is supposed to have contained the blood of the murdered Archbishop.*

* The chalice is preserved in the Museum at Taunton.

A chess-board is borne by many noble Scottish families, and is considered as the representation of a field of battle. In connection with this it may be observed that chessmen among the Romans, whether strictly identical with our own or not, were termed '*latrunculi*,' which signifies primarily, from '*latro*,' not a robber, but a soldier. The rook, a tower or castle, is also of frequent occurrence, both in English and French blazonry. It was borne '*de gueules à trois Rocs d'échiquier d'or.*' by that chivalrous de Vesins, who, in the fearful massacre of St. Bartholomew, saved his enemy from the assassins simply because he was his enemy. A feud had long subsisted between de Vesins, a Roman Catholic, and a Huguenot named Regnier, and both being in Paris at the time of the massacre, de Vesins, who had already sworn to put Regnier to death on the first opportunity, suddenly burst open the door of the house in which he knew him to be lodging, and entering sword in hand, accompanied by two soldiers, rudely bade Regnier follow him. He obeyed, trembling for his life, but Vesins led him hastily from the city to his own castle in Quercy, and then, turning to depart, told him he had scorned to take advantage of the horrible circumstances which threw him into his power, but from that moment he was ready, whenever and wherever he pleased, to settle their quarrel by the sword.

Regnier, overpowered, could only reply by protestations of gratitude and friendship. '*Je vous laisse la liberté de m'aimer ou de me haïr,*' answered de Vesins, '*et je ne vous ai amené ici que pour vous mettre en état de faire ce choix.*' Then without waiting for an answer, he set spurs to his horse, and disappeared. So fair an instance of generosity brightens even the terrible page of French history, on which it appears.

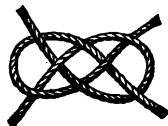
Amongst bearings taken from fishery, may be named eel-baskets, called also wheels, and fish-spears. The former are borne by the family of Wheeler, 'per bend, az. and vert, a fish-weel, or willow basket in bend, or.' 'Az. two caldrons or, with eels issuing therefrom,' are the Arms of the illustrious family of Guzman, and many of the grandes of Castile, in the earliest ages of chivalry, bore a 'pendon y caldera,' banner and caldron, the one an ensign of command, emblematic of the power to raise troops, the caldron, or camp kettle, of ability to feed them. A weir basket filled with fish, was, in the reign of Henry IV., depicted on the seal of William Weare, of Weare Gifford, in Devonshire, with the punning motto, '*Sumus, We are.*' Fish-hooks also are sometimes borne. William Neville, Lord of Fauconberg, who was created by Edward IV. Earl of Kent, and Lord Admiral of England, bore one fish-hook for his cognizance. Having been taken prisoner by the French, when sent as ambassador into Normandy to treat for peace, some political verses written on the occasion alluded to him as 'The fisher's angle-hook.'



MANCHE.



THE DAUPHIN'S CROWN.



HARRINGTON'S KNOT.

CHAPTER XIX.



CHARGES (CHIMERICAL).

‘ Nil oriturum alias nil ortum tale fatentes.’ HORACE.

‘ Gorgons, and hydras, and chimeras dire.’

THE ‘things chimericall’ found in blazonry stimulate curiosity excessively, but the tales connected with them seem to belong either to the marvellous creations of old romance, or to those Eastern traditions with which we have now almost grown familiar. Indeed, terrible and preternatural beings, giants, dragons, and monsters of every kind, abound in all early chronicles, and seem as if they had been called into existence only to become the means of heaping fresh laurels on the head of some ever-conquering hero. Frequently, too, these monsters, like those of early legends, had a symbolic meaning.

The most striking chimerical figures are the allerion, already described, the chimæra, cockatryce, wyvern or dragon, gryphon, mermaid, sphynx, sagittary or centaur, satyr, opinicus, and unicorn, with a few curious compounds, the winged lion, winged bull, lyon-dragon, lyon-poisson, and sea-horse.

The cockatryce, ‘*Ar.* a cockatryce *sa.* combed, wattled, and membered *gu.*’ is borne by Langley of Cheshire. It is neither a very common nor a very desirable bearing, since, although styled ‘Basilisk,’ the

'King of Serpents,' it owes its eminence not to any noble quality, but rather to the 'infection of its pestiferous breath, and poisonous aspect.' A cockatryce is thus described by Leigh, the old armorist:—

'This, though he be but at the moste a foote of lengthe, yet is he kyng of all serpents, of whom they are moste afraid and flee from. For with his breath and sight he sleath all things that comme within a speare's lengthe of him. He infecteth the water that he commeth neare. His enemye is the wesell, who, when he goeth to fight with the cockatryce, eateth the herbe commonlye called rewe, and so in fight byting him, he dyeth, and the wesell therewith dyeth also. And though the cockatryce be veneme withoute remedye whilst he liueth, yet when he is dead and *burnt to ashes* he loses all his malice; and the *ashes* of him are good for alkemistes, and namely, in turnyng and chaunging of mettall.' In spite, however, of this bearing being of little repute, I cannot but think that there may have been some indistinct connection of ideas, associated with Him, Who, in the words of one of the writers of the early Church, is described, in detail, as 'the King Who destroyed the old Serpent.' 'He was made sin for us Who had no sin, as the serpent represents evil. Nay, He was made death for us Who had in Himself immortality; for by His death He killed death, as by that serpent lifted up the power of the serpent should be destroyed.'

The gryphon, or griffin, is very frequently seen sculptured in Gothic churches, more especially in those of the Lombard and early Norman style, and may there perhaps be intended, as in Dante's 'Purgatorio,' for a symbol of Christ, and of the union of the divine and human natures in His sacred Person. As a general

symbol, a griffin expresses strength and vigilancy. In architecture, as in Heraldry, he has the head, wings, and feet of an eagle, with the hinder part of a lion, and in the description given by the noble Italian poet,

' the members, far
As he was bird, were golden, white the rest,
With vermeil intertwined.'

The creature itself is said by Sir John Maundevile to be a native of 'Bacharie,' where, says the old traveller, 'ben many griffones, more plentee than in any other countree. Sum men seyn that they have the body upwards as an egle, and benethe as a lyoun, and truly they seyne sothe that thei ben of that schapp.* But one griffoun hath the body more gret and stronger than 100 egles such as we han amonges us. For one griffoun



there will here flynge to his nest a gret hors, or two oxen yoked togidere, as thei gon at the plowghe. For he hath his talouns so longe and so grete and large upon his feet, as thowghe thei were hornes of grete oxen, or of bugles (bulls), or of kygn, so that men maken cuppes of hem to drynke of, and of hire (their) ribbes and of the pennes of hire

wenges men maken bowes fulle stronge to schote with arwes and quarell.'

It was said, I fear without much truth, that three talons of the gryphon were preserved at Bayeux, and fastened on high festival days to the Altar; and there seems to have been some curious legend concerning a cup formed of a gryphon's claw, and dedicated to S. Cuthbert. The gryphon's egg also was considered a

* In truth, they say, correctly, that they are of that shape.

valuable curiosity, and used as a goblet. The family of the Despercens bore a griffin; and a singular representation of this animal is seen at Warwick, at the feet of Richard Beauchamp, who died in 1439. Rivers, Earl of Devon, also bears '*Gu. a griffin segreant (or sejant) or.*' The sea-griffin, half eagle and half fish, is the armorial ensign of the family of Mestich, in Silesia, and of the island of Usedom, on the Oder.

The chimæra, mermaid, harpy, centaur, and sphinx are strange combinations of the human and animal form.

The first has the foreparts of a lion, the body of a goat, and the tail of a dragon. Philip II., after his marriage with Mary Queen of England, assumed as a device, Bellerophon fighting with the chimæra, the motto '*Hinc vigilo,*' the monster being intended by him for a type of England's *heresies*, which he waited *his time* to destroy. Plutarch traces the origin of this fabulous creature to the devices borne on the ships of certain pirates; but the idea may have been suggested by a volcano of that name near Phaselis in Lycia. In works of art recently discovered in Lycia, the chimæra is represented under the form of a species of lion still occurring in that country.

'Few eyes,' says Sir Thomas Browne, 'have escaped the picture of a mermaid, with woman's head above, and fishy extremity below.' In Heraldry, a mermaid is generally drawn with a mirror in the right hand, and a comb in the left, and it was long believed that such creatures actually did exist, and had, from time to time, been seen and spoken with.

In the year 1560, some fishermen on the coast of Ceylon are said to have brought up at one draught of the net *seven* mermaids and mermen, a fact which is attested by several Jesuits, but in general only one was seen at a time. In French Heraldry the mermaid is

called a siren. '*Az.* a siren with comb and glass *ar.* within a border indented *gu.*' was formerly the Arms of the family of Poissonnière, but the heiress of that house marrying into the family of Berbissy, the latter assumed the siren as a supporter to their own '*Armes parlantes,*' '*Az.* a brebis *ar.*'

The mermaid is often represented with two fishy extremities, especially in German blazonry. Die Rietter, of Nürnberg, bears '*per fess, sa.* and *or,* a mermaid holding her two tails, vested *gu.* crowned *or.*' The crest is also a mermaid, on a coronet.

Sir William Briwere, or Bruere, who was in great favour with King Richard I. and John, and had large estates and castles in Hampshire, Somerset, and Devon, bore a mermaid on his seal. A mermaid also formed the crest of the Byrons of Rochdale, Marbury of Walton, Cheshire, and Skeffington of Skeffington, Leicestershire. Sometimes the mermaid is found without her usual attributes. The Austrian family of Erstenberger bear
 x 'bendy, fusilly, *ar.* and *gu.* three barbel embowed of the last. Crest, a mermaid without arms, and having wings charged with barbel.'

A merman, or Triton, was assumed by Sir Isaac Heard, for many years Garter King at Arms, in allusion to his having once been preserved from drowning at sea. His motto was '*Naufragus in portum.*' And the Earl of Sandwich, the first peer of whose family was a distinguished naval commander in the time of Charles II., bore a Triton as the dexter supporter of his Arms.

A kind of siren, or mermaid, termed melusine, is seen on the shield of the house of Lusignan. Melusina, it is said, was a fairy, condemned by some spell to become, on Saturdays only, half woman and half serpent. The
 -- ight Raimondin de Forez, finding her in a forest,

married her, and she became the mother of several children, but carefully avoided seeing her husband, or any part of her family, on Saturdays. Raimondin, curious to know the reason of this strange peculiarity, once contrived to enter the apartment in which on those days she secluded herself; but no sooner was she aware of his presence, than she made her escape by flying through the window, and the soul with which, by her union with a Christian, she hoped to have been endowed, was lost to her for ever. Yet the château de Lusignan, which she had built for her husband and herself, ever remained the object of her tenderest care, and for three days before the death of the Seigneur, or any of his family, Melusina was seen upon the castle towers weeping and lamenting.

Brantôme, the old French historian, says that in the province of Poitou, and near the castle of Lusignan, many curious traditions were in his time current. 'Les unes disaient qu'elles voyoient quelque fois Melusine, venir à la fontaine pour se baigner en forme d'une très belle femme, et en habit de vefve; les autres disoient qu'elles la voyoient, mais très rarement, et ce les Samedys à vespres (car en cest état ne se laissoit guieres voyr), se baigner, moitié le corps d'une très belle dame, et l'autre moitié en serpent; les unes disoient qu'elles la voyoient se promener toute vestue avecque une très gran majesté; les autres qu'elle paroissoi sur le haut de la grosse tour (la tour qui portoit son nom) en femme très belle, et en serpent, et quand il debvoit arriver quelque grand desastre au royaume, ou mort ou inconvénience de ses parents, que trois jours avant on l'oyoit cryer d'un cry très aigre et affroyable par trois fois . . . et surtout quand la sentence fut donnée d'abattre et ruyner son château, ce fut alors qu'elle fit ses plus hauts crys et clameurs.'

The Arms of Lusignan, 'une sirène posée dans une cuve,' are founded on this legend.

The harpy, a creature of classic origin, not very often seen in Heraldry, has the head of a woman, with the body, legs, and wings of a vulture. The Arms of the city of Nürnberg are '*Ar.* a harpy displayed, armed, crined, and crowned *or.*' Unlike the generality of such mythical beings, the harpies appear originally, as in Homer's *Odyssey*, as persons instead of personifications, while later authors for the most part reduced them to whirlwinds and whirlpools.

The centaur, like the sea-horses and sea-lions, which have been assumed by naval commanders of modern times, is often a memento of glory gained at sea; the horse being sacred to Neptune, and the roaring of the lion being suggestive of the roaring of the sea (*Is. v.* 29, 30); but the sagittary, or centaur, was adopted by King Stephen as his badge, simply because, when he ascended the throne of England, the sun was in that sign. It was most probably no more than a badge, although Nicholas Upton describes his coat-of-arms as '*Gu.* three human-headed lions resembling the sign Sagittarius.' Sir John Maundevile, who appears to have met with these wonderful animals also in 'Bacharie,' calls them 'Ipotaynes,' and says that 'thei dwellen somtyme on the land, and somtyme on the water, and thei ben half man and half hors; and thei eten men *when they may take hem.*'

A sphinx passant, wings endorsed *ar.*, crined *or.*, is the crest of Asgill (*Bart.* 1761). This monster, being the offspring of the chimæra, resembles its parent in form, has the head and neck of a woman, the body of a lion, and the wings of an eagle.

The satyr or satyral has the bald head of an old man, and originally had long, sharp ears, with small

knobby horns behind them, and a goat's tail. The addition of goat's legs came later. But some writers distinguish the satyr from the horned Pan or Faun by the former not having horns. The legend of the appearance of a satyr to the city of Alexandria, in Constantine's time, and of another to S. Antony in the desert, is probably familiar to some of my readers. Were it not that I might be hazarding a fanciful conjecture, I should think I saw in the 'golden horn' of Bacchus, whose companion the satyr was, some broken and indistinct rays from the 'horns' of the Vulgate, by which Moses has been decorated. Taken generally, the satyr is an allegory of civilisation;—of that true civilisation which is the work of Christianity alone, when the 'coats of skins,' worn by our first parents in their exile from Paradise, shall be exchanged, not for the 'sheep's clothing' of a false and factitious refinement, but for the gentleness of the Lamb of God. A satyr's head, called by Anstis the 'head of Midas, with ass's ears,' was the crest of Sir Sandich de Trane, one of the first Knights of the Garter.

The unicorn and opinicus may be classed amongst fabulous animals, although the former is supposed to have had some prototype in the actual world. The latter, a horrible compound of *dragon*, *camel*, and *lion*, is the crest assumed by the company of Barber Surgeons, of London. The unicorn symbolized the highest and purest virtue. It was one of the noblest bearings of antiquity, and is well known as being one of the supporters of our own royal Arms. It was first adopted by James I., two unicorns having been the supporters of the Arms of Scotland. His horn was a test of poison, and he is said to have been, therefore, invested by the other beasts of the forest with the office of water-conner, none daring to taste of fountain or pool until he had stirred the water

with his horn, to discover whether any dragon, or serpent had deposited his venom therein. This idea was doubtless suggested by that belief of earlier times, which made the unicorn not merely symbolic of virtue and purity, but the more immediate emblem of our Blessed Lord. More detailed reasons than might at first sight suggest themselves may be discovered, grounded on direct scriptural authority, for this symbolic application of the unicorn to our Blessed Lord.

Not only do we find the horn of our salvation (Psalm xcii. 10, lxxxix. 17, 24) expressly receiving its general fulfilment in Him (S. Luke, i. 69), but the patristic description of the 'horns of the Altar,' and the 'horn of sanctifying oil,' is striking, noticing as it does, how a power apparently cut off, as was our Lord, was, by being afterwards 'raised,' mighty to save; and how accordingly the horn, which lost indeed its natural, gained its spiritual strength.

The symbolic unicorn is of frequent occurrence in the paintings of the catacombs.

Philippe de Thaun says, in his *Bestiarius*,—

' Monoceros est beste
Un corne a en la tête
Cette beste en verté nous signifie Dieu.'

He also describes the usual mode of taking him, which has been repeated by many romance and legend writers :—

' Par pucelle est prise
Or entendez en quel guise.
Si vient homme au forêt où il hante.
Là mit une pucelle,
Donc il vient à la pucelle et la baise
Il s'endort sur ses genoux
El aussi vient à sa mort.'

This legend seems also to contain an allegory. The unicorn is the companion of S. Justina, as an emblem betokening the beautiful legend of her pure mind resisting all the 'Geraldine'-like dreams sent by magic art to haunt her, till she converted her tormentor himself. *Ar.* an unicorn rampant (sometimes sejant), *sa.* armed and unguled *or*, 'is borne by Harling, Suffolk.

The Phœnix, like the Pelican, anciently a symbol of our Saviour in His Resurrection, as that of the latter in his Death, is little known in Heraldry, except as the badge of Jane Seymour, which was *or*; yet the legend connected with it is equal in beauty to that of the Pelican. In my endeavours to describe the tinctures *proper*, I am constrained to adopt the words of Herodotus in his reference to the phœnix (his accounts mainly agreeing with those of others). 'I never saw one indeed, except in a picture, but, *if* he is like his picture, his plumage is partly golden, partly red.'

Philippe de Thaun says, 'The Phœnix lives five hundred years, and a little more. When it will become young again and leave its old age, then it takes the balm from there whence it descends, three times it will dip itself, it will anoint all its body. After it has done that, immediately it goes; and it is so strong of limb, it comes to a city, which is Heliopolis, where it repairs always. Then it begins to announce that it wishes to be made young again: there is an altar, I do not think there is another like it; a priest in such manner does service to the bird, that he understands well the cry that he has heard from it, that it wishes to become young again, and leave its old age; in March or April the beautiful bird does that. The priest collects spice, and burns it upon his altar: and the phœnix comes flying, puts itself into the burning fire, when the spice

is burnt, and the bird likewise. The Clerk comes to the altar, you will never hear of such a one. There he finds a "verment," it went very little. On the second day he returns, it has the form of a bird. When he repairs on the third day, he finds the bird bigger,—it is all made and formed. To the Clerk it says Vale; that is, God save thee: then it repairs to the wood from whence it formerly turned when it burned itself.'

'Know that is its lot, it comes to death of its own will,
And from death it comes to life.'

The wyvern (a word derived from Wivere, Anglo-Saxon for serpent) or dragon, is the most interesting, as well as most frequently seen of all these chimerical figures, and is usually depicted with 'a serpentine body, sharp ears, a forked tongue and tail, strong leathern wings, armed with sharp points, and four eagles' feet, strongly webbed.' This has always been an honourable bearing, and was probably assumed in the first instance either to commemorate a triumph gained over some mighty foe, or for the purpose of inspiring the enemy with terror. The latter seems to have been especially the case with the dragon standard, which has thus been described as

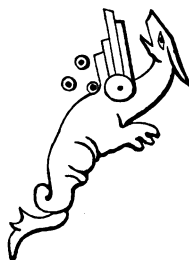


'A dragon grete and grimme,
Full of fyre, and also venymme.'

The wyvern in the Arms of the Visconti, Lords of Milan, which are '*Ar. à la givre*' d'*azur* couronnée d'*or*, issante de *gu.*' is said to commemorate a victory

* The *givre* is a dragon, with a child's body issuing from its mouth.

gained many centuries back by a lord of that house over a fierce dragon, or givre, which inhabited a cavern under the ancient church of S. Denis in that place. It is



hardly possible, however, not to think that the story of the dragon, as well as its adoption in the coat-of-arms, bears allusion rather to the Dragon of Paganism, expelled from the city, as it might seem, by the church built upon the site of the cave, in which, too, by the rite of Holy Baptism, *children* especially were delivered from the power of Satan. Indeed, the innumerable legends of saints who have fought with, and overcome dragons, sufficiently prove the symbolic light in which that creature was generally viewed. Raphael's magnificent painting of S. Margaret quelling the dragon simply by the *touch* of the Cross, is a beautiful illustration of this symbolism; and the contest between S. George and the dragon is commemorated in the 'George,' or jewel of our Order of the Garter, of which S. George is the patron saint. Anstis, in his famous history of that Order, warmly censures those who would doubt the traditionary history of that saint, 'who by such great examples first showed himself willing to be the patron of Christian soldiers.' He continues, 'He who will

credit S. Ambrose, will not detract from the honour of our George, the soldier and martyr of Christ, concerning the dragon, and deliverance of the beautifull royall virgin, which is related in so many pictures. I shall take no pains to defend it, since there are some who look upon it as an obscure fiction, but whosoever is so refractory as obstinately to condemn every part of this story, *is not to be bore with.*' In conclusion, however, he admits the allegorical signification of the history. 'I shall not contradict those who will make an allegory of it, so they do not deny the certainty of this history. Suppose everyone George, who, being clothed with the virtue of Baptism and armour of faith, keeps his earthly body in subjection by due exercise of religion and piety, and by the armour of the spirit overcomes, and by true spiritual art crushes and confounds the serpent's poison, the snares of the old dragon, and his diabolical arts and stratagems.'

S. Margaret is the patron saint of the ancient borough of Lynn, in Norfolk, and on the corporation seal she is represented standing on a dragon, and wounding it with the Cross. The inscription is SVB. MARGARETA. TERITUR. DRACO. STAT. CRUCE. LÆTA.* The Arms of the town of Lynn are now '*Az.* three congers† (or dragons') heads erased and erect, the jaws of each pierced with a Cross crosslet, fitchy *or.*' They were originally the Arms of a priory founded by Bishop Herbert de Losing in the time of William Rufus.

Count Aymon was said to have once slain a terrible dragon, merely because, on his tomb at St. Spire de

* It will be seen that this inscription forms a rough hexameter, composed of jingling rhymes.

† The conger is supposed by Mr. Moule to be the prototype of the dragon.

Corbeil, a dragon couches at his feet. The French family of Nompur Caumont derive their first name from an ancestor, 'Sans pair,' who slew a dragon which ravaged his lands. The town of Worms owes its name to the Linden wurm, or Dragon, there conquered by Siegfried; and at Arles and Rouen legends are preserved of victories gained by saints over the Tarasque and Gargouille, both local names for the dragon, and the latter of which seems to have come down to us in the term gargoyle, applied to the monstrous heads which often decorate the waterspouts of our old churches.



Both dragon and crocodile seem anciently to have been confounded under one name, and Philippe de Thaun in his *Bestiarius* says that

'Crocodrille signifie diable en ceste vie.'

The supporters of the Arms of Portugal are 'two dragons volant,' or 'amphiptère.' Those of Cazan, as borne in the imperial Arms of Russia, are '*Ar.* a dragon *sa.* crowned *or.*' '*Ar.* a dragon rampant *sa.*' is the coat of Dawney, and '*Ar.* a dragon volant, in bend, *sa.*' of Raymon, Kent, but I do not know of any legend attached to either coat. '*Ar.* a wyvern, with wings endorsed, tail nowed, *gu.*' was borne by Sir Bernard Drake, and was assumed by the great Sir Francis, to the extreme displeasure of Sir Bernard, who resented the presumption by boxing the sailor's ears. Queen Elizabeth interposed

granting the discoverer '*Sable*, a fess wavy, between two pole stars *argent*.' The crest, a ship under reef, with a cable held by a hand out of the clouds, all *proper*; over it the motto, '*Auxilio Divino*,' and beneath, '*Sic parvis magna*.' In the rigging of the ship a wyvern hung by the heels *gu*. This was intended as a reproof to Sir Bernard; but so far from being mortified, the old Knight stoutly replied, 'Your Grace may grant whatever Arms you please, but you can never grant the right to bear *ar*. a wyvern wings endorsed, tail nowed, *gu*.'

The curious compound animals named above, lion-dragon, lion-poisson, &c. &c., are very rarely met with, either in English, or continental blazonry. The winged lion of Venice is an allusion to the patronage of S. Mark. The Arms of that Republic are quarterly of sixteen, with five inescutcheons superimposed. The central escutcheon bears '*Az*. a lion sejant gardant, winged and crowned *or*, round the head a circle of the last; holding under his paw an open book, on which are the words, '*Pax tibi Marce Evangelista meus*.' The double-headed eagle of the Austrian and Russian empires, was first assumed during the second Crusade, and typified the great alliance formed by the Christian sovereigns of Greece and Germany against the enemy of their common faith, and it is retained by Russia and Austria as representatives of those empires.

The families of Malvish and Meer bear the dog-fish on shield and crest. Various other preternatural figures are enumerated in the '*Academy of Armorie*,' but as I know of no coat in which they have appeared, a few of the names will, I think, suffice for the present.

The '*Nependis*,' or ape-hog, half ape and half swine.

The '*Mimocane*,' or homo-cane, half child, half spaniel dog.

The 'Cat-fish,' and 'Falcon-fish, with a hound's ear,' the 'Ram-eagle,' and 'Ass-bittern' (borne, says the same authority, by Mr. Asbitter), and the 'Wonderful Pig of the Ocean,' which marvellous animal is not further described, unless it have a place in the category of Porci Marini which may be found in Pliny's list of sea fish.

CHAPTER XX.



CRESTS, BADGES, &C.

‘Satis est potuisse videri ?’—VIRGIL.

‘Crests, being the ornaments set on the eminent top of the helm, and called Tymbres by the French, I know not why, were used anciently to terrify the enemy, and, therefore, were strange devises, or figures of terrible shapes, as that monstrous, horrible chimera, out-breathing flames, upon Turnus’ helm in Virgil’—CAMDEN’S *Remains*.

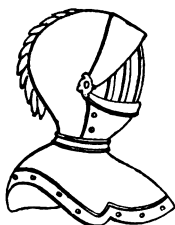
EVERY coat-of-arms, in addition to the charges emblazoned upon the shield, has various accessory ornaments known as crests, helmets,* supporters, mantlings, scrolls, and mottos, or devices.

The crest forms a very important part of modern Heraldry, being, in fact, often the only portion of a coat-of-arms constantly in use; but in full heraldic blazonry, it is placed on the helmet which surmounts the shield; and this latter accessory also, it must be remarked, is always drawn according to certain fixed rules.

The sovereign’s helmet is of gold, full-faced, and open, with six bars; that of a duke is of steel, placed a little in profile, and defended with five gold bars; that of baronets and knights is of steel, full-faced, the visor up,

* Derived probably from *helan* to cover. German, *helm*; French, *heaume*; Italian, *elmo*, *elmetto*; Low Latin, *helmus*.

and without bars ; and that of esquires and gentlemen is also of steel, with the visor down, ornamented with gold, and placed in profile. Helmets full-faced denote full authority, side-faced, attention and obedience to commands given by superiors.



The helmet is further adorned with mantlings, and surmounted by a wreath, originally a sort of chaplet composed of two bands, or skeins of silk, twisted together, and tintured of the principal metal and colour of the

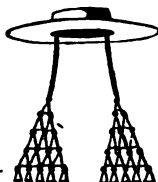
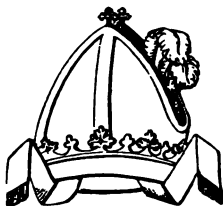


Arms. Sometimes the wreath is exchanged for a coronet, or chapeau, but the crest rises always from the centre of the ornament, whichever it may be. The mantling should be tintured of the metal and colour of the Arms, and is probably copied from the *lambrequin*, a small piece of cloth, or silk, used to protect the helmet from the weather, and also to prevent the steel from dazzling the eyes of the spectators. As this was worn on the field of battle also, it was liable to be much cut and torn ; and

the numerous jags and flourishes introduced by heralds, are intended as an honourable testimony to the prowess of the wearer.



The shields of English Archbishops and Bishops are ensigned with a mitre. That of the See of Durham is, as has been already stated, 'plumed.' The Cardinal's



hat, crimson, with tassels of five or seven rows pendant from the labels, has also been borne in England. Foreign ecclesiastics are permitted to ensign their Arms with hats of similar form, but differing in colour, and in the number of rows of tassels. The hats of Archbishops and Bishops are green, with five and four rows of tassels; those of other clergymen black, with three, two, or one row of tassels; but they have rarely been thus borne in England. An instance is mentioned by Mr. King, York Herald, in 'Notes and Queries' for 1851, in 'the Arms of "Doctor Willm. Haryngton, prothonotaire Apostolik," which were ensigned with a black hat having

three tassels pendant on each side, the cords or strings not fretty.'

The idea, as well as the name of crest, is probably derived from the *crista*, comb, or crest of feathers seen on the heads of many birds; and as the wearer was generally known and distinguished in fight more even by his crest than by his shield, it was thence designated the cognizance, and was not unfrequently used as a badge. Herodotus tells us that the Carians first introduced crests on their helmets, as also devices on their shields. These badges, however, in the case of the Carians must have been

'As great Alcides' shoes upon an ass.'

Coat-armour, is much more ancient than crests, Edward III. being the first of our kings who introduced a crest—a 'lion statant gardant'—into his great seal. But although crests were, at first, used exclusively by commanders, persons of inferior rank seem afterwards to have borne them, in imitation of their feudal superiors, and greater irregularities consequently exist in crests than in coat-armour.

The crest, or cognizance, being fixed on the top of the helmet, was formed of iron, wood, or sometimes of stiffened leather. Edward IV. bore, on a 'chapeau of crimson turned up white, a lion passant gardant *or*, having on his back a Fleur de lis of the last. Richard III. appears to have had six crests, neither of them particularly interesting. The royal crest of France is a Fleur de lis; of Castile, a castle; of Leon, a lion.' The Colonna family in Italy bore a siren; the Dukes of Brunswick, a horse. Cosmo de Medici bore a falcon *ar.*, holding in the right claw a ring, *or*, with a diamond, bearing the motto 'semper.' The English family of Dela Bere have

for their crest a ducal coronet *or*, therefrom issuing a plume of five ostrich feathers, per pale, *or*. and *az*. It was conferred by Edward the Black Prince on the field of Crecy, the coronet being an emblem of military command, the feathers borrowed, of course from the Prince's own badge.

Dudley, Bart., of Northamptonshire, had a very singular crest, in commemoration of the prowess of Agnes Hotot, an heiress, who, having fought a duel for her father (who was seized with a severe illness at the appointed time,) afterwards became the heiress of his estates, and married into the family of the Dudleys in 1395. The crest is 'Out of a ducal coronet *or*, a woman's bust, her hair dishevelled, bosom bare, a helmet on her head, with the stay or throat-latch, down, *proper*.' Agnes Hotot was quite worthy to rank with the martial ladies of olden times, and doubtless rejoiced in the title of 'bel cavalier,' like Eloisa and Isabella, who, as Ordericus Vitalis has recorded, each commanded a band of Norman cavaliers, and decided their quarrels by burning and plundering each other's estates. A band of ladies of similar character went, it is said, on the second crusade, and the names of Philippa, Black Agnes, and the Countess de Montfort, are honoured as those of heroines, who did indeed 'defend the right.' The spirit of chivalry seems to have favoured the martial character amongst women; every great landed proprietress sat,* with a sword at her side, amongst the justices at sessions and assizes; and one lady, in the time of Edward I., held a 'manor by sargeanty, to conduct the van guard of the king's army as often as he should march into Wales, and the rear

* Not long since a widow sat as a Homage Juror, in right of her estate of feu Bench in lands in the Manor of Longden in Shropshire. *Ancient Tenures in England*. Shrewsbury, 1858.

guard on his return!' Spenser extols the fame of Britomart, but laments the decline of the military character in women generally.

'Where is the antique glory now become
That whilome wout in women to appeare?
Where be the brave atchievements done by some?
Where be the battles, where the shield and speare,
And all the conquests which them high did rear,
That matter made for famous poets' verse,
And boastful men so oft abasht to hear?
Be they all dead, and laid in doleful hearse?
Or do they all sleep and shall again reverse?'

I fear the sympathies of the present day will be rather with the Somersetshire peasant, Columel, named in Sir John Ferne's amusing dialogue on Heraldry. Torquatus, a herald, is enumerating 'nine worthie women'—Minerva, Semiramis, Tomyris, Jael, Deborah, Judith, Elizabeth (meaning Isabella) of Arragon, Johanna of Naples—when Columel interrupts him: 'By'r Lady, maist story man, I am well apaid thou hast done with thy talke. I had rather have hard something sayd of gentle and meeke women, for it is euill examples to let them understand of such sturdye manlye women as those have been which erewhile thou hast tolde of. They are quicke enough (I warrant you nowe-a-days) to take hart* a grace, and dare make warre with their husbandes. I would not vor the price of my coate that Jone my wyfe had herd this geare; she would haue carried it zoner away than our minister's tales of his Sarah, Rebekah, &c., &c.'

Yet these women 'without fear' are not to be lightly condemned; if they drew the sword even, for husband,

* A hart, which, having escaped when hunted by the king or queen, was permitted, by royal proclamation, to go free and unharmed in future.

father, or children, it was in a holy cause that they did battle, and it by no means follows that they were, therefore, less tender and loving in their homes.

The old poet, Michael Drayton, had also an unusual crest, 'Mercury's winged cap (petasus) amidst sunbeams proper.' It is just possible that he may have obtained it by paganising his Christian name, in allusion to S. Michael, the 'Angel of good counsel,' the 'Conductor of souls.'

The petasus in connection with Mercury was the badge of the palestra, and of gymnastics. It was the badge of Roman freedmen also, under the name pileus, designating its material, recognisable in the English 'felt,' as its name among the Greeks described its form, 'a spreading hat.' There were, however, varieties of the form. I have adopted the title Mercurius, but, as in other cases also, strictly we should distinguish this god from Hermes, the similar one among the Greeks.

The Earls of Derby bear a crest no less remarkable than that of Dudley—'On a chapeau *gu.* turned up *ermine*, an eagle with wings extended, *or*, feeding (or preying upon) an infant in a kind of cradle, at its head a sprig of oak, all *proper*.' This crest is derived from the family of Latham, in remembrance of the extraordinary preservation of an ancestor of that family, who was carried by an eagle to his eyrie, and rescued, without having received any injury. Similar stories of the carrying away of infants by eagles are not uncommon. One of King Alfred's peers, 'Nestingum,' is said to have received that name from his having been found in the nest of an eagle. A curious oak carving is attached to the stall of James Stanley, Bishop of Ely, in the Cathedral Church at Manchester, representing the tree, the nest, the eagle, and the infant, while below the tree

are some stone-cutters, (called in mediæval Latin *lathomi*,) being a rebus on the name of Latham. Such occurrences may have been the origin of the fable of Ganymede. The symbolic teaching of this myth, which Cicero furnishes, is very beautiful. He reads in it the lesson that the truly wise, irradiated by the shining light of virtue, become more and more like God, until, by wisdom, they are borne aloft, and soar to God. I cannot, however, leave this subject without being carried on, above the mists of pagan myth, into the clear places of revealed truth. What then shall we hence learn and what do? What but 'look steadfastly,' with single eye, 'towards Heaven,' and at the same time thither ascend, 'mounting up as an eagle toward Heaven,' and the Heaven of Heavens, not 'tossed to and fro and carried about with every wind of doctrine,' but sure and straight directing our upward flight, further and further from the noise and tumult below, into the calmness and silence of our Heavenly rest?

Maclellan, Lord Kirkcudbright, having killed the chief of a band of Irish marauders who ravaged Galloway in the reign of James II., presented the head to his sovereign on the point of a sword, and thenceforth bore as a crest 'a dexter arm erect, the hand grasping a dagger, with a human head on the point thereof, couped *proper*.' The Davenports of Cheshire use as crest 'a man's head, couped below the shoulder in profile, hair brown, a halter about the neck proper.' This crest is said to have been imposed upon one of the Davenports during the wars of the Roses by a victorious enemy, who spared his life only on condition that he should bear that humiliating crest. The family of Roche, ancestors of the present Lord Grey de Ruthin, bore a rock as crest, with the motto, 'Dieu est ma roche;' and the Beckfords have a 'heron's head

erased *or*, gorged with a collar flory *gu.*, in the beak a fish *ar.*' in allusion to the name of Beckford (Bec-fort). The Dormers, who hold the manors of Wenge and Ilmer, as marshal of the king's falcons, bear for crest 'a hand gloved, with a falcon on the wrist.'

The crest borne by Arthur John Robertson of Inshes, is a swan, the original crest of the descendants of Duncan I., King of Scotland. That of the Strowans, another branch of the same family, is 'the imperial crown, upheld by a dexter hand,' awarded to Robert, fourth Earl of Strowan, for services, rendered by him after the King's murder.

The crest was usually borne the same by all members and descendants of a family. The badge, (from the Dutch *bagghe*, and Anglo Saxon *beage*, an ornament, whence probably the French *bague*, a ring,) on the contrary, could be varied at pleasure by each individual even, and was embroidered upon the sleeves or breast of the inferior servants, the coat-of-arms being reserved for the decoration of actual members of the family and the chief herald alone. A relic of this old custom still survives in the buttons of our livery servants, and the badges of watermen and firemen; but in former times every nobleman's retainers were recognised by their badge, as the nobleman himself by shield and crest.

Badges are constantly seen also on ecclesiastical buildings founded by different families, as well as on seals, mansions, and inn sign-boards; the Pelham buckle especially is still used for the marking of sheep, the decoration of millstones, and even as an ornament to the cast-iron chimney-backs in many farm-houses on the Pelham estates. The buckle was one of the minor rewards given to Roman soldiers.

In speaking of badges, I shall first describe those used by our own sovereigns, and afterwards such as belong to

any noble house, whether native or foreign, and are either curious in themselves, or connected with circumstances of peculiar interest.

In many instances the supporters of the royal Arms (which were varied by different sovereigns, as we shall afterwards have occasion to notice,) became also their badges. The earliest, and perhaps the most familiarly known, of these royal insignia, is the 'plantagenista,' introduced into England by Henry Planta-genet, and from which the line of Anjou, to which he belonged, owed their surname.

'I'll plant Plantagenet, root him up who dares,'

will occur to my readers. 'A genet* *passant*, between two broom-trees,' is said to have been also a badge of this house, obviously an emblematic motto for Plantagenet; and Henry II. himself used another ancient device of his ancestors, 'an escarbuncle (or estoile) *or*.' Richard I. had a star, rising from the horns of a crescent, intended to symbolise the triumph of Christianity over Mahometanism, and a somewhat similar emblem, a Cross, with on each side of it a star, and at its foot a crescent, is painted in the vaulting of the Temple Church in London. Besides this badge, Richard had also 'an armed hand, holding a shivered lance,' 'a sun on two anchors,' with the motto 'Christo duce,' and 'a star of many points.' The star and crescent were retained by King John. Edward I. first assumed a rose, which he bore of gold, with a green stalk. From this badge probably were derived the white and red roses of his descendants. Edward II., who was descended on his mother's side

* The *genet* is an animal, somewhat resembling a fox, but considerably smaller, usually gray, spotted with black.

from the royal house of Castille, used 'a hexagonal castle, with a tower thereon,' the Arms of that kingdom. Edward III. had 'golden rays, descending from silver clouds,' with several other devices borne at different times, particularly a falcon, whence it is supposed the title of Falcon Herald was derived.

The famous ostrich-plume assumed by Edward the Black Prince is too well known to require description here. Yet it seems doubtful whether the familiar story of its adoption is indeed the true one. Sandford, in his description of the battle of Crecy, after relating the story of the King of Bohemia, adds, 'others make it (ich diene) the Prince's device, in allusion to the words of the Apostle, that the heir, while he is a child, differeth nothing from a servant.' The Prince's signature is sometimes 'de par houmout, ich diene;' but the precise meaning of the former word has not, I think, been ascertained. In his will, preserved in the registry at Lambeth, particular directions are given for the ceremony of his funeral, and the armorial decorations of the tomb, to be erected in Canterbury Cathedral. Amongst other things, he directs that '*entour la ditte tombe soient duzse (twelve) escuchons de latone—dout les syx seront de nos armez entiers et les autres syx des plumes d' ostruce, et que sur chacun escuchon soit escript, c' est assavoir, sur cellez de noz armez, et sur les autres des d' ostruce, Houmout.*' In the directions given in this will for the funeral procession, banners bearing the Arms of France and England quarterly, and others with the ostrich-plume, are respectively described as those of war and peace. The ostrich symbolised Justice; its feathers being nearly all of equal length.

The crest of John, King of Bohemia, is known to have been the expanded wing of an eagle, but as the royal

badge was an ostrich, collared and chained, the feathers may have been adopted by the Black Prince as a trophy of his victory; still they do not appear to have been confined to him; and an old MS.,* from which I have already quoted, speaks of a single feather, at least, as borne by different members of the royal family, according to their rank. 'The ostrich fether sylver, and pen gold, is the king's. The ostrich fether, pen and all sylver, is the prince's. The ostrich fether, gold, y^e pen erylne, is the Duke of Lancaster's. The ostrich fether, sylver and pen gobone, (French *compone*) is the Duke of Somersett's.' This single feather is traced as a badge to Edward III. only, but the three are deduced by Randal Holme from the Welsh princes, whose ensign he asserts them to have been before the invasion of the English.

Richard II., in the early and happier days of his short reign, bore the 'sun in splendour.' Afterwards, in the time of his fallen fortunes, he exchanged it for the 'sun behind a cloud.' It is thus embroidered on the robe worn by his effigy at Westminster, and who can fail to acknowledge the poetic beauty of the symbol, which, however, without the knowledge of these two simple heraldic facts, is utterly lost! Richard, too, like Edward II., kept up the memory of his mother's ancestry by a badge, the stump of a tree, supposed to be intended as a rebus of Woodstock, his mother, the Fair Maid of Kent, being daughter and heiress of Edmund Plantagenet, Earl of Kent and Woodstock. From her also he derived another and more graceful badge, preserved in Westminster Hall, and also in the Chapel of S. Michael in Canterbury Cathedral, 'a white hart couchant on a mount, under a tree *proper*, gorged with a crown, and chained, *or*.' This badge became the title of a pur-

* Harleian, 304.

suiuant, and it is alluded to as the 'king's liverie' in an old chronicle entitled 'How England was first called Albyon.' 'In the 22nd (? 14) year of King Richard's regne, he lete crye and ordeyne a generall justes, that ys called a turnement of lordys, knyztas, and skuyers * * * and on the kinge's syde were the twenty-four Knyztes of the Garter, and they weren all of sute, the herte being round their neckes, and cheynes of golde thereupon, and the crowne hanging lowe before the hertys body, the which herte was the kinge's liverie.'

The badges of the house of Lancaster seem to have been very numerous; 'a red rose,' and the same 'en soleil,' 'a genet,' 'an eagle,' and many others. The 'white swan' of Henry IV. is said to have been derived from the Bohuns, Earls of Hereford, and, like the white hart of Richard II., became the title of a pursuivant. Henry V. used both the latter and a 'fire-beacon,' all of which are sculptured on the cornice of King Henry's chantry at Westminster. Henry VI. had feathers; also a 'panther passant gardant, spotted with many colours, and incensed,' that is with fire issuing from its mouth and ears. Both the feathers and the panther appear to have belonged to the Beauforts. John of Gaunt bore, either 'a feather ermine, the pen issuing from an escroll,' or 'three feathers ermine in a field *sa.*' The house of Somerset had a similar badge, inherited from the first of that family, John, son of John of Gaunt, Duke of Lancaster, who was born at the castle of Beaufort, in Anjou.

The 'falcon displayed *ar.* within a closed fetterlock, *or,*' belonged to the house of York. It is thus represented on the brazen gates of Henry the Seventh's Chapel at Westminster; but after the house of York came to the throne, the fetterlock was most frequently borne open. Mr. Thinne, Lancaster herald in the seven-

teenth year of King Edward IV., gives the following account of the settling the Armes of the King's second son :—

'Onne S. George's Day, after evensonge, the kinge in his chambre, present his lords and his counsell, also Norrey and Guyen, (Guienne,) kings of Arms, there by expresse commandment beinge present, the kinge determynd that his second sonne, the Duke of Yorke, sholde have for his Armes lyke Armes as the kinge himself, with this dyfference, a labell of three pointes silver,* one the first pointe a canton *gu.*; and for his badge a falcone volant, *ar.*, membred with two sonetts, golde, within a fedderlocke, unlocked, and somewhat open, golde. This fedderlocke was devised to the first Duke of Yorke, lokkyd, which was the fourth sonne of Edward III., as, who sayeth, he was far from the enheritance, and on a day this reversed to his sonne Edward, called the good Duke of Yorke, and he asked what was Latyne for fedderlocke, and he answered himself, and sayd, "Hic, hæc, et hoc taceatis,"† was Latin for a fedderlocke, as, who sayeth, no manne colde tell of the grace of Godde which purveyed, so that the king's good grace is descended of that noble house; wherefore, and in remembrance of the sayed . . . he will that his sonne, the Duke of Yorke, shall bere the sayd fedderlocke, open, and not lokkyd.'

A bull *sa.*, for the earldom of Clare, or Clarence, in Suffolk, was another badge of Edward IV.; and so also was the 'dragon *sa.*, armed *or.*,' of the earldom of Ulster, in Ireland; 'a white wolf,' in allusion to his descent from the house of Mortimer; and the 'sun in splendour,' or,

* The label of three points belonged properly to the eldest son.

† *Tace*, thus used, seems to have been a kind of proverbial expression, intended to express ignorance of the meaning of a word.

according to Shakespeare, three suns, because, on the day before the battle of Mortimer's Cross, he beheld in the heavens 'three glorious suns.'

Richard III. appears to have used a rose and sun, either separately, or conjoined; also a 'falcon, with the head of a maiden, and holding a white rose.' The boar, so often mentioned by Shakespeare, was one of the supporters of King Richard's Arms, thence used by him as a badge; and at his coronation 13,000 boars, wrought in fustian, were ordered for his retainers, &c. It also gave a title to one of Richard's pursuivants extraordinary, Blanch Sanglier, who had held that office before his master obtained the crown; and it was he—'Blanch Seingleer,' he is called by Trussel—who had the disgraceful office of conveying his lord's dead body, 'like a hogge or calf, behind him, the head and arms hanging on one side of the horse, and the legs on the other side, all sprinkled with mire and blood, to Leicester, where it lay for a spectacle of hate and scorn for two days, bare, and uninterred.' In an effigy of Richard III., given by Mr. Dallaway, he is represented standing on a boar, with the badges of his several principalities, and their names, on either side. 1. A Cross crosslet, with the motto of 'Segul,' for Edward the Confessor. 2. A lion crowned, passant gardant, for England. 3. A Fleur de lis, France. 4. A greyhound, Wales. 5. A sprig of broom, Gascony and Guienne. 6. A harp, Ireland.

The united red and white roses, and the Portquillice, inherited from the Beaufort family, are best known as the badges of Henry VII. and the house of Tudor. To the latter was often added the motto, 'Altera securitas,' meaning probably that their descent from the Beauforts gave them an additional claim to the throne. I do not know that there is any authority for the idea, or I should

suggest that 'Altera securitas' might bear punning allusion to Tudor—Two-door, Portcullis. 'A greyhound current collared' was another badge derived from that house. Henry VII. sometimes used one of his supporters, 'a red dragon,' in token of his descent from Cadwaladyr, whence came the title of 'Rouge Dragon,' pursuivant of Arms; and by the 'dun cow' he marked his claim to be descended from the famous Guy, Earl of Warwick.

After the battle of Bosworth, Henry VII. is said to have offered in the Cathedral Church of S. Paul three standards; in one was the image of S. George; in the other, a red, fiery dragon, beaten upon white, red, and green sarsenet (the livery colours of the house of Tudor); in the third, a dun cow, upon yellow tartern. Lord Westmoreland, in the ballad of the Rising of the North Countrie, is described as fighting under a dun bull and greyhounds:—

'Lord Westmoreland his ancyent (ensign) rayned,
The dun bull he rayned on hye,
And three dogs with golden collars
Were there set out most royallye.'

Henry VIII. used the Tudor badges. In a French work on Heraldry, he is also said to have adopted 'an archer bending his bow,' with the motto, 'Qui je desfends est maître.' His first queen, Katharine of Arragon, bore her own badge, the pomegranate, the Christian symbol of immortality, (from the Arms of Granada,) conjoined with the red and white rose. Her name too, 'Katharine,' which should always be thus spelt, has a beautiful meaning—'the Pure.' Anne Boleyn, Jane Seymour, and Katharine Parr, had each their respective badges. Queen Mary sometimes bore a very elaborate combination of those of her parents—'The dexter half of a double

rose (*gu.* upon *ar.*), barbed and seeded *proper*, impaled within a semicircle, per pale *vert* and *az.* Therein a sheaf of arrows *or*, armed and feathered of the second, and tied together with a tasseled knot of the first. The whole rayonnant, and ensigned with a regal crown without arches, *proper*.' Elizabeth used a harp and a rose, with the motto, 'Rosa sine spina.' The sovereigns of the houses of Stuart and Brunswick seem to have borne no special badges; those used at present were settled by royal sign-manual in 1801, and are, 1st. A white rose within a red one, barbed, seeded, and slipped *proper*, and ensigned with the imperial crown, for England. 2nd. A harp *or*, stringed *az.*, and a Shamrock (trefoil) *vert*, both ensigned as before, for Ireland. 3rd. Upon a mount *vert*, a dragon passant, wings expanded and endorsed *gu.*, for Wales. 4th. A thistle slipped and leaved *proper*, and ensigned as before, for Scotland.

French badges appear to have been, in general, incomplete without the motto. The favourite device of Francis I. was a 'salamander, crowned, and in flames;' and in his castle at Chambord, the galleries of Fontainebleau, and the elegant hotel of Bourg Theroulde, at Rouen, this badge is everywhere seen, accompanied by the motto, 'Nutrisco et extinguo.' His rival, Charles V., used the columns of Hercules, with the motto, 'Ne plus ultra;' but after the discovery of another world, he effaced the *ne*. The symbolic teaching of the salamander amongst the Egyptians was that of a brave and generous courage, that the fire of affliction cannot destroy or consume.

The famous Christina of Sweden chose for her device a swallow, with the motto, 'Pour chercher mieux,' emblematic of her own flight from the snows of the north to the sunny skies of Italy.

Henry IV. of France used the club of Hercules, with

the motto, 'Pour la valeur point d'obstacles.' Henry III., King, first of Poland, and then of France, took three crowns, two in base, one in chief, with the motto, 'La dernière m'attend au ciel;' a mournful instance of the profanity of those times.

Louis XIII. had the same badge as Henry IV., but with a very different sentiment; his motto being given in allusion to the heresies that disturbed his reign, and to his intention of quelling them by force. His widow, Anne of Austria, Regent of France during the minority of Louis XIV., bore a moon, rising at the decline of the sun, with the touching motto, 'Par toi, sans toi!' Afterwards, during the wars of the Fronde, she had a dial, with clouds intercepting the sun's rays, and the words, 'Les nuages me le derobent.' Louis XIV. too had a sun, but with a very different meaning, his device being 'Nec pluribus impar,' which may be interpreted to mean 'I am sufficient for more realms than one.' This device of the sovereign speedily suggested corresponding badges to his courtiers. The Duke de Sully assumed a burning-glass, with the words, 'Je brûle sous son regard.' And the Admiral de Beaufort displayed a moon, with the words, 'Elle obéit au soleil et commande aux flots.'

After the battle of Flodden Field, the Earl of Surrey not only received the honourable augmentation still borne by the Norfolk family, but gave, as the badge of his retainers, a white lion trampling upon the red lion of Scotland, and tearing it with his claws. Amongst other curious badges, I may notice the 'hame,' or horse-collar of S. John; the 'silver crescent' of the Percies, which

'The minstrels of that noble house,
All clad in robes of blue,'

bore as their badge; the 'starre, with streames,' of De Vere; and the golden garb of the Earls of Hunger-

ford. The family of Parr used a tuft of daisies, and so did Margaret of Anjou, in allusion to her name:—

‘ The daise, a flour white and redde,
In French called “la belle Margarete.” ’

The name of S. Margaret having, I suppose, been given to the daisy from its ‘pearly’ whiteness.

The Mowbrays bore lions and mulberry trees, in punning allusion to their name; and the Earl of Oxford, ‘a long-necked silver bottle and blue cord,’ from his hereditary post of Lord High Chamberlain.

Knots of different kinds are borne by several families as badges. Bouchier’s knot may be seen on the tomb of Archbishop Bouchier, at Canterbury. Dacre’s knot is very elaborate, and entwines an escallop on the dexter, with a ragged staff on the sinister. Heneage’s knot is very closely intertwined, and is borne with the motto, ‘Fast, though united.’ Canting badges also are very common. The Lords Comyn have a garb, or sheaf of *cummin*. Brooke and Grey, a badger, which is provincially called a *brock*, or *gray*. And Lord Wells used a bucket with a chain. The Oxford city Arms are an *Ox* and a *ford*.



CHAPTER XXI.

SUPPORTERS, MOTTOS, WAR-CRIES.

'Quid velit et possit rerum concordia discors.'—HORACE.

'And frequent on the darkening plain
Loud hollo, whoop, and whistle ran;
As bands, their stragglers to regain,
Give the shrill watchword of their clan.'

THE origin of supporters to the coat-of-arms has been differently accounted for by different writers. Some suppose them to have been the invention of the graver only, who, in cutting on seals shields of Arms, found it convenient to fill up the corners with some additional ornament; but others, and especially Menestrier, the great French writer on Heraldry, trace them back to the time of tournaments, and to the squires and pages fantastically attired as giants, saracens, mermen, and even animals, whose duty it was to guard their lord's shield when suspended, according to custom, near the lists. This last supposition seems more in accordance with the general spirit of Heraldry; but, on the other hand, it must be observed, that supporters do not seem at first to have been exclusively appropriated by any particular families; and Anstis quotes an instance of a document addressed by various noblemen to the Pope in 1300, in which the seals of twenty-seven of the number are supported by wyverns, and of ten others by lions, while

John de Hastings, besides the two wyverns used as supporters, has one filling up the space above the shield, and Gilbert de Clare three lions similarly placed.

The nominal definition of 'Supporters' in English, 'Telamones' in the Greek, and thence in the Latin, and of 'Tenans' in the French, is obviously 'anything which bears or supports.' Probably the application of them to Heraldry originated in the use of such figures as bearing-shafts in architecture, known as Atlantes and Caryatides. Whatever may have been the origin of these supporters, they certainly began ere long to be regarded as badges of distinction, and the right of using them has long been restricted to persons of noble birth—to the sovereign, princes of the blood, peers, peeresses, and Knights of the garter. A few commoners, whose ancestors formerly had supporters, still claim a right to employ them; and they have been borne by others in virtue of high offices, as those of Lord High Warden of the Cinque Ports, Comptrollers of the Household, &c. Sir John Gage, Comptroller of the Household to Queen Mary, used two greyhounds as supporters, and his descendants being long afterwards elevated to the peerage by the title of Viscount, resumed the same supporters.

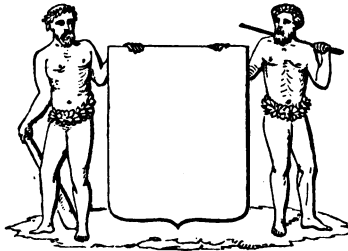
x English baronets, although superior in dignity as well as in antiquity to those of Nova Scotia, are not allowed to carry supporters, a privilege conceded to the latter. A few mercantile companies also bear them, but why they are so privileged it would perhaps be difficult to say, and the supporters they use are generally of comparatively recent date, and not remarkable for good taste or heraldic propriety.

Shields of Arms are sometimes supported by a single figure, either natural, supernatural, or imaginary. Angels or men are not unfrequently employed, but more often ani-

mals. The Arms of Austria are borne on the breast of the double-headed eagle, and those of several English families



are similarly supported. Richard, Earl of Cornwall, brother to Henry III., who purchased the Empire of Germany, giving for it, an old chronicler informs us, no



less than thirty-two hogsheads of gold, each of which was conveyed in a separate waggon drawn by eight horses, bore his Arms upon the eagle, about the only advantage he gained by his purchase ;

“A borrowed title hast thou bought too dear !”

The Lathams of Latham, and Feildings, Earls of Denbigh, do the same.

The Lord of the Manor of Stoke Lyne, Oxon, supports his shield upon a hawk, a privilege granted him by King Charles the Martyr, on occasion of the memor-

able Parliament of Oxford. The then Lord of Stoke Lyne rendered some important service to the King, who in return offered him the honour of knighthood. This he gratefully declined, only requesting the royal permission to place his Arms in future on the breast of a hawk, which was granted him ; in this case the appropriate emblem of a ' prudent, valiant, brave, and just man.'

A very singular kind of supporters was in use in the fifteenth and sixteenth centuries — a single animal, rampant, or more frequently sejant, grasping the staff of a banner, on which the Arms are emblazoned. Sir Roger Fyne, Treasurer of the Household to Henry VI., has his Arms thus carved over the great gate of Hurstmonceaux Castle, and in this case the supporter is an alant, or wolf-dog. It has, however, been common, from the time of Henry VII. downwards, for the supporters of the royal Arms to hold banners charged with the badges of the sovereign. Under the Stuarts the lion generally bore either the banner of S. George, or one charged with a rose ; and the unicorn, the thistle, or a S. Andrew's Cross.

x Henry III. is the first of our kings to whom the use of supporters is attributed. Henry IV. bore an antelope *ar.*, ducally gorged (that is, with a line attached to his collar), and attired *or*, for the earldom of Derby, and a swan *ar.*, for Hereford : both were afterwards badges of Henry V.

7 The first supporters for which we have any certain authority are those of Henry V. They may be seen in S. George's Chapel, Windsor, in the inner gateway of Eton College, and on some stained glass at Ockwell, Berks, where the royal shield is supported above the heads of two animals resembling panthers. The Arms of Edward IV., as carved on the front of the old George

Inn, at Glastonbury, were supported by a lion rampant *ar.* (for the earldom of March,) and a bull (for Clare). They are thus represented also over the gate of Hertford Castle, but in S. George's Chapel the supporters are 'a lion sejant *ar.*, and a white hart, also sejant, attired, unguled, ducally gorged and chained *or.*'

The supporters used by Richard III. were two white boars. Henry VII. had on the dexter a dragon *gu.* (for Cadwaladyr,) and on the sinister a greyhound *ar.* for York. Henry VIII. had the same, but sometimes a lion gardant *or.*, instead of the greyhound, in which case the dragon is placed on the sinister. Since the time of James I. the supporters, a lion and unicorn, have been unchanged.

The Arms of most of the great officers of state in France were, under the Ancien Régime, supported by ensigns emblematic of their office. The Admiral of France, for instance, had two anchors; the Vice-admiral, one. The Grand Louvetier (wolf hunter) two wolves' heads, and the Grand Butler two bottles ornamented with the royal Arms.

The French make a distinction between 'supporters' and 'tenans,' and both are curiously combined in the Arms of the House of Albret.

The lower part of their shield is 'supported' by two lions couchant wearing helmets, and above are two eagles, each standing with



one foot on the lion's head, while the other 'holds' the upper part of the escutcheon.

In English Heraldry supporters are so often identical with the badge, that many of them have been incidentally noticed in the previous chapters.

Cris-de-guerre and mottos must be considered together, as in the former we may frequently trace the origin of the latter. These last form a peculiarly interesting branch of modern Heraldry, for, as the meaning they convey is generally intelligible, even to those who are most ignorant of heraldic science, they often awaken an interest in the coat-of-arms, which, but for the suggestions afforded by the motto, might never have been aroused. Often, indeed, the motto gives a clue to the whole deep meaning of the emblematic ensigns on the shield, which are 'full of utterance' to the wise, and it reveals the religious faith, zeal, and love of our ancestors, no less than their courage, loyalty, and thirst for glory.

Emerson in his 'Traits of English character,' notices especially the force of our mottos generally, as exponents of the national character, and mentions that of Fairfax, 'Fare Fac,' as illustrating English energy and determination. The 'Vero nil verius' of Vere, 'Crede Byron,' and many others, seem to speak its sincerity and truthfulness, while the 'Deum cole, regem serva,' of Cole, 'Colens Deum et Regem' of Collins, 'Vincit amor patriæ,' &c. &c. tell of loyalty and patriotism.

The preponderance of religious mottos has led some persons to conclude that they must have been derived from the devout ejaculations, such as, 'Jesu, mercy!' 'Lady, helpe,' and 'Drede God,' which occur on ancient tombs; yet it seems more probable, that the words, afterwards adopted as a motto, were originally words of onset—cris-de-guerre, in fact; and if we look back to

those first institutions of chivalry with which Heraldry is so nearly connected, we shall find that religion was undoubtedly the moving spring of both, and although many lower motives, unhappily, blended with religious zeal—though devotion was made at times but the mask of ambition, and, even when most sincere, was too often debased by an alloy of ignorance and superstition—still it is impossible to figure to ourselves whole armies devoutly taking the Christian warrior's, perhaps last, 'Sacramentum,' and prostrating themselves in fervent prayer even on the battle-field, without acknowledging that such men, rising from their knees to rush into a combat, in which they believed themselves to be in very truth 'manfully fighting under Christ's banner,' would most probably urge on their soldiers by some cry, testifying both to their own courage, and to their faith in Him for Whom they fought. Accordingly we find the origin of religious mottos in such ancient war-cries as 'Dieu et mon droit,' 'Dieu Ayde,' or 'Dex aie,' 'Dieu aide au premier Chrétien,' used by the house of Montmorency; 'Notre Dame de Burgoyne,' 'Bourbon Notre Dame,' &c., together with those of the patron saints of nearly every nation and noble family, as 'S. George to the rescue,' 'S. Andrew,' 'Monjoye,' 'S. Denis,' 'Santiago,' &c.

Other war-cries are merely incitements to valiant deeds. 'A dextre et à sinistre,' 'Au feu, au feu,' 'Au guet, au guet,' 'Esperance, Percy, and set on.'

The cry of the Emperors of Germany is 'Milan, the valiant!' 'Frappez-fort,' of Wodehouse, and 'Courage sans peur,' of Gage; we have also 'A la merveille!' and 'Boulogne belle.' Sometimes the name only of the chieftain was used, 'A Home, a Home;' and we find a few curious and barbarous cries, which, like the war-whoop of the Indians, seem to have been intended only to

strike terror into the enemy: as, for instance, the Irish *a boo*, which was generally united with the family name, 'Butler a boo,' 'Shanet a boo,' &c. To this latter class would belong the 'Alala' and the 'Io Pæan,' the former more peculiar to the onset, the latter to the victory, in classic ages.

Mottos also are of various kinds, religious, warlike, and emblematic or parlante. To these Lower adds the enigmatical, citing amongst them those of the Dukes of Bedford and Bridgewater, 'Che sarà, sarà,' (what will be, will be,) and 'Sic donec,' (thus until). 'Non bos in lingua,' (I have no bull upon my tongue,) borne, it is said, by a late barrister, is explained to be an enigmatical expression of the bearer's determination not to take a bribe, frequently said to be in allusion to the Grecian di-drachma, a coin on which the image of a bull was stamped, but it has been more correctly explained of people who keep silence from some weighty reason, rather from the notion of a heavy body keeping down the tongue, than from that of a coin bearing the stamp of an ox, the same expression being used of the pig also. Another, quoted by the same author, 'Strike, Dakyns, the devil's in the hemp,' borne by the Dakynses of Derbyshire, is perhaps the most enigmatical of all.

Under the head of religious mottos we may cite the following:—

'Spes mea in Deo,' my hope is in God.

'In Deo Salutem,' in God salvation.

'Sola virtus invicta,' only virtue is invincible.

'Non mihi sed Christo,' not to myself, but to Christ.

'Whyle God wyllle,' borne by Treffry, of Cornwall.

'In God is all,' the motto of the Saltouns.

'Une roy, une foy, une loy,' borne by De Burgh, Earl of Clanricarde.

- ‘Garde la foy,’ and ‘Give the thankys that are due,’
Plumer Ward, Hertfordshire.
- ‘Cœlum non solum,’ Hayman.
- ‘Lux mea Christus,’ Newman.
- ‘Pieux quoique preux,’ Long.
- ‘Salus per Christum,’ Forbes.
- ‘Sempre sidera votuno’ (the Heavens always my wish), Rattray.
- ‘Sola salus servire Deo,’ Hibbert.
- ‘Turris fortis mihi Deus,’ Kelly.
- ‘One God, one king,’ D’Arcy.
- ‘Vigilo et spero,’ Galbraith.
- ‘What God willeth shall be,’ Mathew.
- ‘Y fegynno dwy y fydd’ (be as God-will), Brace-bridge.
- ‘Dei dono sum quod sum,’ Lumsden.
- ‘Deum *cole*, regem *serva*,’ Cole.
- ‘Deus incrementum dedit,’ Firth.
- ‘En Dieu ma foy,’ Maunton.
- ‘Fear God,’ Brisbane.
- ‘Fidélité est de Dieu,’ Mellor.
- ‘In Domino confido,’ Walker.
- ‘Je crains Dieu,’ Whitehurst.
- ‘Homo proponit, Deus disponit,’ Starkey.
- ‘In sanguine vita,’ crest, a pelican, Cobbe.
- ‘Ut migraturus habita,’ Dick Lauder.
- ‘With God everything, without Him nothing,’ borne (in Welch) with a shield of sixteen quarterings, Davies, Eton House, Kent.
- ‘Turris tutissima virtus,’ in the Arms three castles, Carlyon, Cornwall.
- ‘Fortiter gerit Crucem,’ Allan.
- ‘In Cruce triumphans,’ Raffles.
- ‘Crux mihi grata quies,’ Adam.

'Cruce dum spiro fido,' crest, a paschal lamb with banner and Cross, Dyson.

'Cresco per Crucem,' in the Arms, three Cross crosslets fitchy, issuant from as many crescents, Rowan.

'Sub Cruce,' under the Cross, and 'A Cruce victoria,' victory by the Cross, borne by d'Albon of Dauphinè, with a Cross on the shield.

Many other mottos relating to the Cross have been given in Chapter XIV.

Mottos parlante, expressing the name of the bearer, or emblematic, in allusion to the coat-of-arms, are very frequently met with, and my readers may easily, by their own researches, add to the list given below. The Earls of Cholmondely, who bear helmets in their Arms, have for their motto, 'Cassis tutissima virtus,' (virtue is the best helmet). Spry, 'Soyez sage et simple,' crest, on a wreath a serpent winged, thereon a dove. The Egertons, who bear 'a lion between three pheons or arrow-heads,' use the motto, 'Leoni, non sagittis fido.' The Martins of Dorsetshire have for their crest an Ape, and the motto, 'He . who . looks . at . Martin's . ape . Martin's . ape . shall . look . at . him .' Powell of Cardiganshire has the motto, 'Inter hastas, et hostes,' with a coat-of-arms, containing spear-heads, boars'-heads, a lion passant, a lion rampant, and an arm in armour, surely a most appropriate motto, and it is difficult not to believe that some strange story must be connected with its assumption. Norman, of Sussex, with a ship of three masts on waves of the sea, has the motto, 'Deus dabit vela.' Earl Charteris, combining the emblematic and parlante, an arm brandishing a sword, with the motto, 'Our *Charter* is this.'

Amongst other mottos parlante, I may notice '*Fortis*

scutum salus ducum, (a strong shield is the safety of commanders,) Fortescue.

'Qui s'estime *petyt*, deviendra grand,' Petyt.

'Bonne et *belle assez*,' Bellasise.

'Do no *yll*! quoth Doyle,' D'Oyley, of Norfolk.

'*Cave*,' (*Caution*,) Cave.

'*Fare, fac*,' (speak, do,) Fairfax.

'*Scutum amoris divini*,' (the shield of divine love,) Scudamore.

'*Vero nil verius*,' Vere, Earl of Oxford.

'*Set . on*,' Seton, Earl of Wintoun.

'*Boutez en avant*,' Viscount Buttevant.

'*Vigila et ora*,' Wake, of Somersetshire.

'*J'ayme à jamais*,' James. The Arms of this family are a dolphin, from the assumed fondness of that fish for the human race; an idea which probably originated in the warnings of storms given by dolphins playing.

'*Pure foye ma joye*,' Purefoy, Leicestershire.

'*Mon Dieu est ma roche*,' Roche, Viscount de Rupe.

'*Ne vile fano*,' used by Fane, Earl of Westmoreland, who quarters the coat of Neville.

'*Festina lente*,' Onslow.

Vernon semper viret. Vernon—the Spring does not always flourish, or Vernon ever flourishes.

'A petite cloche, *grand son*,' Granson.

'*Optimus est qui optime fecit*,' Best, of Chievely.

'*Prud' homme et loyal*,' Pridham of Plymouth.

'*Cedant arma togæ*,' Reade.

'*Cum prima luce*,' Loveday.

The Cranstouns have for their crest a *Crane*, with the motto, 'Thou shalt want ere I want.' 'Deus pascit corvos,' borne by the *Corbets* of Sundorne Castle, with the Arms, 'Or two ravens in pale *proper*.'

'*Cave Lupum*,' crest, a wolf, Huband.

'*Clarior e flammis*,' crest, a phoenix, Gray.

'*De monte alto*,' Maude, the ancient name was Montalt.

'*Floreo in ungue leonis*,' crest a lion rampant, in its claw a rose, King.

'*Garde ta bien aimée*,' Maze. A name which in old southern French was abridged from Mazaimée, my beloved.

'*God be my bede*,' (refuge), Beedham, (house of refuge.)

'*Moriens cano*,' in the Arms a swan, Cobbe.

'*Patriam hinc sustinet*,' crest, a garbe, Higgins.

'*Subditus fidelis regis et salus regni*,' Hopper. Colonel Carlos being an ancestor.

'*Vi et armis*,' Armstrong.

'*Wil sone wil*,' Wilson.

'*Pie repone te*,' Piereponte.

'*Cavendo tutus*,' Cavendish.

'*Colens Deum et regem*,' Collins.

'*Tais en temps*,' Tey.

'*Vincenti dabitur*,' Vincent.

'*Age omne bonum*.' Do *all good*. Allgood.

Many mottos contain historical allusions, which will well repay the trouble of examination; such is '*Le roy l'emporte sur le sang*,' borne by the noble Spanish house of Guzman. When Don Alonzo Perez de Guzman was Governor of Tarifa, in 1293, he was besieged in that town by the Moors, who, having obtained possession of his son, summoned him either to yield the place, or to see his son murdered. Guzman flung a poniard to his enemies exclaiming, '*Le roy l'emporte sur le sang*,' and was afterwards permitted by his Sovereign to bear those words as a memento of his devoted loyalty.

The famous motto of the de Coucy,

' Roi ne puis ie être
 Duc . ne veus être
 Ne conte aussi
 Mais grand seigneur de Coucy,'

is thus accounted for by an old historian of the family.

' After the death of Louis VIII. the French, who had been accustomed to be guided and governed by great and magnanimous lords, were not at first pleased with the person of that young prince, and even with the consent of his own uncles they elected and ordained for king the Seigneur de Coucy, as being a generous prince, wise and virtuous, of the blood royal and imperial, a near relation and cousin-german to the King of France, (being the grandson of Robert de France, Comte de Dreux.) This election,' the historian assures us, 'was at first most agreeable to all the noblesse, who incontinently caused a crown of gold to be made, wherewith to crown him King. But he being little ambitious, this beginning produced no results,' and the Queen Blanche having drawn back to his allegiance the Count of Champagne, and some other nobles, Enguerrand chose rather to yield than to enforce his claim by arms, 'choosing,' continues the chronicler, 'to follow the example of Edward of England, who after the death of his father Ethelred, whose kingdom had been troubled by *Hunute*, son of Suenon, King of Denmark, assembled a great army, but when on the point of engaging, exclaimed, "A Dieu ne plaise que ie recouure mon Royaume par la mort de tant d'hommes. Il vaut bien mieux vivre sans quelque autorité, que de regner par le moyen d'une telle boucherie. Et après ce temps-là (Louis VIII.) la couronne de France, a tousiours été hereditaire et successiue au plus prochain masle de cette ligne sans aucune doute ne debat d'election, au lieu qu' auparavant on choississait celui qui

agréoit à la noblesse.”* After this valuable bit of information our author mentions that Louis offered Enguerrand, in compensation, the titles of Duke and Count, both of which he declined, and from these circumstances derived his motto.

The Chateaubriants, after the battle of Massorah, in 1250, bore ‘a crown *gu.* charged with Fleurs de lis *or,*’ and the motto, ‘Mon sang teint les bannières de la France,’ granted by Louis IX. as the reward of his valour, to Godefroi de Chateaubriant: and the Chevalier Walsh, whose crest is a swan pierced with an arrow, uses as his motto, ‘Pro Deo, honore, et patria,’ while the war-cry is ‘transfixus, sed non mortuus,’ at least it is so stated in a work on French Heraldry, but to me the phrase appears more suited for a motto than a *cri-de-guerre*, and therefore probably the motto and war-cry have been accidentally transposed.

I cannot close this chapter without noticing the motto of the Douglas, ‘Jamais Arrière,’ to which Scott makes James V. allude, when speaking of Angus in his address to Marmion (*Canto* 5th.)

‘He bears their motto on his blade,
Their blazon on his towers displayed,
Yet loves his sovereign to oppose
More than to face his country’s foes.’

In a note to this passage, Scott describes a curious sword, with the date 1329, still in the possession of Lord Douglas, on which the ‘heart’ is emblazoned, with, around it as a motto, the following verses:—

‘So mony guid as of ye Douglas beinge
Of ane surname, was ne’er in Scotland seene.

* *Traité des nobles, et des vertus dont ils sont formés, &c. Avec une histoire et description genealogique de la très illustre et très ancienne Maison de Couci. 1577.*

I will ye charge, after yat I depart
 To holy graue, and their bury my hart;
 Let it remaine euer, Both Tyme and howr
 To the last day I sie my Sauour.
 I do protest in time of al my ringe,
 Ye lyk subject had never ony Kinge.'

The clan Chattan, who gave their name to the county of Caithness, bore as their cognizance the wild mountain cat, and called their chieftain, the Earl of Sutherland, Mohr an Chat, 'The Great Wild Cat.' The Mackintoshes still bear as their crests and supporters these ferocious cats, with the appropriate warning as a motto, 'Touch not the cat but with a glove.' None will forget how the cat-a-mountain showed her claws to the clan Kay, in the Wynds of Perth. Reay of Gill, county Cumberland, bears '*Ar. three bucks courant gu.*' crest a buck '*Statant gardant gu.*' motto, '*In omnia promptus.*' Both Arms and motto were assumed in the twelfth century by the command of William the Lion, who also desired that the heir should always bear the name of William, giving to the family a grant of the lands of Gill, at a peppercorn rent on that condition, to reward his fidelity and extraordinary swiftness of foot in pursuing a buck. It seems strange and stupid in the last generation to have discontinued the name.

The Earl of Rothes bears as a motto, 'Grip fast,' in memory of Bartholomew Leslie's rescue of the good Queen Margaret of Scotland from a stream which had been too strong for her palfrey. As the drowning queen clung to his girdle, he exhorted her to keep hold, in the homely words, which have since become the motto of the house.

CHAPTER XXII.

ARMS OF GREAT BRITAIN, IRELAND, &c.

'Augescunt alie gentes, alie minuantur ;
Inque brevi spatio mutantur secula animantum,
Et, quasi cursores vitali lampada tradunt.'—*Lucretius*.

"As touching the dignitie of things borne in coat-armour—with euerie particular empire, kingdom, and nation have their distinct ensignes of their souveraigne iurisdiction, look, what beaste, birde, fishe, &c., is therein borne, the same is accounted to be of the greatest dignitie."

In the preceding chapters I have attempted, I trust not altogether unsuccessfully, to show that a judicious study of Heraldry will lead to something more than merely knowing how to blazon a coat-of-arms correctly—something more even than being able to recognise a family, or a branch of a family, by their armorial bearings, or to trace their genealogy and descent. Indeed, the true value of Heraldry is seen by studying it in connexion with history ; and by way of illustrating these remarks, I shall, in conclusion, endeavour to collect a few of the various armorial bearings of different royal European houses, and to trace out their history as inscribed on each successive coat-of-arms, chiefly in the hope that this brief and partial inquiry may serve to show how wide a field lies open before the heraldic student, and that some, at least, may be induced by this slight introduction to pursue the study further.

Of the Arms, or rather the standard of our own country, before the Conquest, I have already spoken; and it seems worthy of notice, with respect to all standards and national ensigns, that the first idea connected with them is almost invariably of a religious character. We find amongst our own earlier banners those of S. John of Beverley, S. Cuthbert, S. Edmund, S. Edward, &c. The Danes, on becoming Christians, exchanged their miraculous Raven for the Danebrog, a precious banner, which shares with the Cross of S. Andrew, the Fleur de lis, and many others, the honour of being regarded as a special gift from Heaven. The Crosses of S. George, S. Patrick, and S. James, with those borne on the banners of Sardinia, Hungary, Portugal, and others, sufficiently prove their origin; and besides these, we have the early ensigns of France, the Fleurs de lis, the crimson oriflamme, and the azure banner of S. Martin, said to have been a portion of that very mantle which the saintly soldier shared with a shivering beggar.

But it is to the hereditary coats-of-arms borne on shield, surcoat, and crest, that we must look for historical and genealogical illustrations, and we shall not, perhaps, find any better fitted for this purpose than those of our own country. Of these, the earliest royal shield for which we have contemporary authority, is that of Richard Cœur-de-lion, bearing three lions passant gardant (leopards) in pale. Henry II. on his marriage with Eleanor of Aquitaine, by which Aquitaine and Guyenne, comprising Poitou, Gascony, Bordelais, Agenois, and Quercy, were added to the English throne, assumed a third lion for Aquitaine. The single lion seems, from him, to have become a badge of his illegitimate sons, and was borne by the Earls of Gloucester and

Cornwall, but the Arms of William Longespée, Earl of Sarum and son of Henry II., were, '*az. six lioncels rampant, three, two, and one or*,'; a slight variation of those of Anjou, '*az. eight lioncels or*.' Richard Cœur-de-lion, before his accession, bore two lions, and the exclamation of William de Barr, quoted by Dallaway from an ancient French poem,

'The Count of Poitou challenges us to the field,
I know the grinning lions on his shield,'

seems to imply that one was the insignia of Poitou.

It has been remarked, the lions in our coat are all the insignia of territories now lost to us; the first belongs to Normandy, the second to Poitou or Maine, the third to * Aquitaine. Perhaps we ought rather to display the Cross and martlets of Edward the Confessor, although the lions are fitting tokens of the descent of our royal family, and significant memorials of former power. Henry and the three Edwards bore the same shield, until Edward the Third, in setting up his claim to the crown of France, adopted the shield, '*az. semé of Fleur de lis*,' which he quartered with England. The motto, '*Dieu et mon droit*,' was also assumed by Edward at the same time. His grandson, Richard II., bore the lions and lilies also, but towards the latter part of his reign he impaled with the Arms of his father those attributed to S. Edward—'*az. a Cross patonce between five martlets or*.'

We observe also that the '*lilies semé*' are exchanged by Henry V. for three, '*two and one*.' Charles VI. of France, having, it is said, made this alteration in his own coat in honour of the blessed Trinity. The same Arms were borne by Henry VI., Edwards IV. and V., Richard III., Henries VII. and VIII., and Edward VI. In the great seal of Henry VI. the Arms are

ensigned with the crown of S. Edward. Edward IV. also uses a crown, but one resembling the present royal crown. He seems to have been the first of our monarchs who surrounded his Arms with the Garter. Richard III. who was a great lover of Heraldry in all its pomp and circumstance, used a number of crests. x

On the great seal of Queen Mary we find the Arms of England impaled with those of her husband, Philip II. of Spain. On the dexter side were the Arms of Philip—‘per fess, the chief quarterly; I. and IV. counter-quartered; 1. and 4. *gu.* a castle triple-towered *or*, CASTILE, and 2. and 3. *ar.* a lion *rampant gu.* (sometimes *purpure*, and crowned *or.*) LEON II. and III. impaled, on the dexter side four pallets *gu.*, ARRAGON; the sinister per saltire, chief and base *or*, four pallets *gu.*, flanks *ar.* on each an eagle displayed *sa.* crowned *or*, SICILY.’ On a point in base, between the last two quarters, are the Arms of Granada, and the base is ‘quarterly. I. *Gu.* a fess *ar.* Austria modern. II. *Az.* three Fleurs de lis, *or*, within a bordure goboné *ar.* and *gu.*; modern BURGUNDY. III. *Or.* four bendlets *az.* and a bordure *gu.*; ancient BURGUNDY. IV. *Sa.* a lion rampant *or*; BRABANT.’ Over these last four quarters was placed an escutcheon impaling on the dexter side, ‘FLANDERS, *or.* a lion rampant *sa.*,’ on the sinister, ‘*ar.* an eagle displayed *gu.*, TYROL.’

Queen Elizabeth bore the Arms of Edward VI., but on the accession of James Stuart we find that the great seal presents, quarterly, I. and IV. counter-quartered, 1. and 4. France, 2. and 3. England, II. Scotland, III. Ireland. The same Arms were borne by the Stuart kings, but on the election of William of Orange, he, according to the law of sovereigns by election, bore his own Arms—‘*Az.* semé of billets and a lion rampant *or*’ on an escutcheon

surtout. Anne, of course, dropped the escutcheon, and at first bore the same Arms as her father, but on the union with Scotland, changed to the following, 'Quarterly, 1. and 4., England and Scotland impaled, 2. France, 3. Ireland.'

Then came the House of Hanover, and they, contrary to heraldic rules, for their succession, like William's, was by election, the hereditary prince being still living, bore 'quarterly, I. England and Scotland impaled, II. France, III. Ireland, and IV. Hanover.' 'Two lions, passant gardant in pale, *or* for Brunswick, impaling *or* semé of hearts *gu.*, a lion rampant *az.* for Luneberg, with the Arms of ancient Saxony, *gu.*, a horse courant *az.* enté in base, (that is, placed in a pointed division at the bottom of the shield,) for Hanover; and on a shield surtout, 'Gu. the Crown of Charlemagne,' borne by the elector of Hanover as arch-treasurer to the holy Roman empire. The same Arms were borne until the Peace of Amiens, when, according to a special article in that treaty, the Fleurs de lis were expunged, and the English shield became I. and IV. England, II. Scotland, III. Ireland, it being at the same time agreed that Scotland's lion should in Scotland be allowed to take precedence of our English leopards. The Arms of Hanover were still borne on an escutcheon surtout, ensigned with the electoral bonnet, *i. e.*, 'a cap of crimson velvet, turned up with ermine;' but when Hanover was erected into a kingdom, the bonnet was replaced by a crown, and the royal Arms were thus borne until the accession of her most gracious Majesty Queen Victoria, when Hanover, being subject to the Salique law, was separated from the crown of England, and the Arms consequently erased from our shield.

The two lions in the Coat of Brunswick were given

by Richard I. of England to his son-in-law, Henry the Lion, Duke of Brunswick; and, in 1504, Duke Eric the Young, having saved the life of Maximilian I., received from him, in return, as an honourable augmentation of the principal crest, 'A column, surmounted by a peacock's tail, with a star on the point. The Arms of Scotland, before they were quartered with those of England, were supported by two unicorns *ar.* gorged with crowns composed of Crosses pattée and Fleurs de lis, chained and sometimes imperially crowned. The crest 'upon an imperial crown *proper*, (or perhaps *vallary*,* that is, antique) a lion sejant affronté *gu.*, imperially crowned *or*, holding in his dexter paw a sword, and in his sinister a sceptre, both *proper*.' The motto placed below the Arms, (on a compartment on which the supporters stand) is, 'In defence,' in some instances written thus, 'In my defence God me defende.'

The lion ramp. *gu.* appears first distinctly on the seal of Alexander II., 1214-49, and was derived from the Arms of the ancient Earls of Northumberland and Huntingdon. The parliament of James III. in 1471 "ordanit that in tyme to cum thar suld be na double trezor about his Armys, bot that he suld ber hale Armys of the lyoun, without any mur." They have, however, continued always to be borne.

The early insignia of Ireland have been very differently described. '*Gu.* three harps *or*, stringed *ar.* two and one,' '*Gu.* a castle *ar.* a liart issuing out of the gate *proper*, horned,' also 'The Armes of Yrland after the description of strangers is 'party per pale *gu.* and *ar.* in the *gu.* an armed hand with the poldron *ar.*, holding a sword in the gantlet garnished gold; in the silver a demysplayed eagle

* *Vallary*, representing *palisades*, from *vallum*, a crown given to the soldier who first broke into the enemies' fortified (*palisaded*) camp.

sa., membred *gu.*' The Arms described in the second place now form the crest. In the reign of Edward IV., a commission was issued, to decide what the Arms really were, and they were then found to be, '*az.* three crowns in pale *proper.*'

The armorial insignia of Wales have no place in our shield, an omission which certainly is to be regretted. They are described as '*Quarterly gu. and or*, four lions passant gardant counterchanged.' On the seal of Owen Glendower, 1404, the lions are rampant. Properly these Arms belong to N. Wales only; those of S. Wales are '*ar.* three lions passant gardant in pale *gu.* their tails passed between their hind legs and reflected over their backs. Crest, a greyhound upon a cradle *sa.*,' perhaps in allusion to the legend of Bedgellert.

No European nation can boast of a more ancient coat-of-arms than that of France. I allude of course to the Fleurs de lis, now again expunged from the escutcheon to make way for the borrowed eagle of classic Rome.

Strange indeed it seems to see a nation, that might look back through a long line of noble ancestors, rejecting all that could bind their present glories to the past: '*trampling under foot*,'—as said the base Mayor of Epernay to Gaul's great Cæsar,* when hurry prevented the brodered carpet of a reception-room from being removed ere his arrival,—the '*Lilies*' that had witnessed so many noble deeds of the great and the good, '*the Lilies*,' those flowers of a truth '*inscripti nomina regum*,' and tearing down from their very sanctuaries, in revolutionary madness, the emblem flowers of purity and religion. It is but justice, however, to the first Napoleon to say that *he* showed no contempt for the lilies. The

* "*Curramus præcipientes, et
Dum jacet in ripa calcemus Cæsaris hostem.*"

miserable adulation of the mayor was met by him, as it deserved, with a glance of contempt, and, turning on his heel, he quitted the apartment, and rejected the mayor's proffered hospitality. At Auch too, seeing the windows of the cathedral partially concealed with paper, he enquired the reason, and was told, 'people had feared lest he should be offended at the sight of certain ancient emblems.' 'What,' he exclaimed, 'the Fleur de lis? Uncover them this moment. During eight centuries they guided the French to glory, as my eagles do now, and they must always be dear to France, and held in reverence by her true children.' I scarcely need remind my readers that the coronation mantle of Buonaparte was semé with *bees*, an idea borrowed from the mantle 'Fleurdélisé' of Childeric, discovered amongst the rifled tombs of S. Denis, and, by some French antiquaries, pronounced to be bees. x

France alone of all Europe, France, the country, above all others, of knightly and chivalric fame, is without an escutcheon! To use the words of a Frenchman, who wrote after the Revolution of 1830, 'The popular voice demanded of a prince, who owed his throne to popular favour, the destruction of everything that could recal the memory of his descent. Ministers were found, who decided that the time-honoured escutcheon of France should be abolished, and the royal Fleurs de lis were by royal authority effaced from the shield and from the ancient monuments of France!' How speaking the record that Heraldry thus traces on the page of History!

Singular as it may seem, this now despised escutcheon has been the theme of more discussion, both as regards its actual meaning, and the history of its adoption, than, I think I may say, any other European coat-of-arms. Long works in Latin were written on the subject

by Chiffet and Upton, in the 17th century, and since the Revolution two highly interesting volumes have been devoted by M. Rey, to the investigation of this 'terra incognita' in the map of honour. Yet it still remains undecided, although I must acknowledge myself to have so much reverence for the symbolic teaching of the Lilies, and the legendary history of their adoption, that I should be very unwilling to regard them either as javelins, or spear-heads only.

The legend, to which I have already alluded, is preserved by Raoul de Prèsles in his '*Grans Croniques de France*,' and opens with a long and interesting account of the marriage of Clovis, then unconverted, to the Christian Princess Clotilda; and his conversion, Baptism, and subsequent coronation and consecration at Rheims; together with the wonderful story of the Sainte Ampoule, which is too well known to need repetition here. In other versions the Baptism of Clovis is said to have been deferred until after the events related in the legend. All, however, agree that Clovis had been converted, and was outwardly professing Christianity, when, as we read in an old French manuscript Chronicle, he was compelled to take the field against a certain Roman duke, who held possession of the counties of Picardy, Vermandois, and others lying near Cologne.

'And the said king had for his device three toads, *or*, which were emblazoned on all his banners and pennons. And when he saw that they began to draw near the place where the enemy lay, the blessed Saint Remy, who had accompanied his sovereign to the field, knelt down, and humbly prayed that victory might attend his arms; while Clovis and all his people waited reverentially beneath their ensigns. And, suddenly, as the king looked up towards Heaven, he beheld his banner, with

the Arms emblazoned thereon, miraculously altered and transformed; for, the whole banner while he looked became *azure*, and upon it were seen three *Fleurs de lis or*, similar to those now borne by the kings of France. Then Clovis, confirmed by this miracle in his allegiance to the true faith, commanded his soldiers to take his "*liflambe*," that is, the standard which had been thus miraculously transformed, and to carry it before him—which was so done; and before long he came in sight of his enemies; and, behold, they were all fighting one against another, and already on the field there lay so many dead, that the ground was covered with the slain: and in the end they were all destroyed, yet knew not by whom. So the king, with S. Remy, returned in great joy to Rheims, and was there immediately baptised.'

Such is one version of the Legend. Another, more commonly received, and which is most frequently depicted on tapestries, paintings, and in old illuminated manuscripts, is as follows:—

'Clovis going forth to battle against the Saracens, (some say the Goths*), and their king Candat, who had assembled a vast army, hoping to overturn the Christian faith, and destroy the first Christian king of France, was divinely appointed champion of Christianity, and the conqueror of the heathen.' To quote the words of an old French poem:

' Pour plus tenir foy cristienne estable,
Et des pervers dampner [dompter] l'iniquité
Fu roy Clovis eslu connestable
An hault conseil du saint Trinité.'

(The better to establish the Christian Faith,
And to quell the iniquity of the ungodly,
King Clovis was chosen Constable
By the high Council of the Holy Trinity.)

* The Goths, being Arians, were confounded with the Saracens by the old French chroniclers.

But while King Clovis was thus absorbed in thoughts of war, and schemes of victory, his fair queen Clotilda spent her time in acts of piety and devotion.

‘Beside a fountain in the forest of Joye-en-valle, just where now stands the Abbey of that name, there dwelt at that time an aged hermit, whose life was passed in almsdeeds and pious orisons; and the fair Clotilda, tired of the gay scenes and noisy revels of her husband’s court, often sought retirement in the forest of Laye, and visited the holy hermit in his cell. One night, therefore, when the hermit, as was his custom, had risen early to make his matin prayer, and was kneeling, absorbed in devotion in his dimly-lighted cell, a stream of many-coloured light suddenly shone upon every object around, and he beheld an Angel with gentle countenance, and wings of glorious colours and ineffable perfume, hovering by his side. In his hand the Angel held a shield, or banner, of wonderful beauty; its colour was the deep blue of the sky at midnight, and upon that azure field were emblazoned three Fleurs de lis of gold, that shone like stars when there is no moon in heaven. Awe-struck and wondering, the hermit waited reverentially to hear the Angel’s mission, and he was commanded to deliver the glorious banner which the Angel held into the hand of Clotilda, and to tell her, that under that banner her husband should fight and conquer in the Name of the Holy Trinity. The same device,’ continued the Angel, ‘shall from henceforth adorn the royal escutcheon of the sovereigns of France, and never shall victory desert their standard, unless it be turned in pride or anger against their brethren in the faith. The Angel vanished, but the holy man knelt still, absorbed in the remembrance of the beatific vision, and in happy anticipation of the future glory of France, till

Clotilda came, as was her wont, into his cell, to pray with him for the success of her husband's arms. He communicated to her the message of the Angel, and full of gratitude and joy she hastened to fulfil the divine command. The three crescents (toads*), which Clovis is said to have borne upon his shield until that day, were everywhere effaced, and three Fleurs de lis emblazoned in their stead, in imitation of the Angelic banner, which Clotilda reverently presented to her husband, revealing to him at the same time the Angel's message, and bidding him march boldly against the Infidels, in perfect confidence of victory. The precious gift was joyfully received, and hailed as the omen of future greatness. The Saracens and their king, Candat, were completely routed; and in thankful remembrance of that Angelic mission and the pledge of divine favour which it conveyed, a religious house was founded near the fountain, beside which the hermit dwelt, and long known as the abbey of Joye-en-valle. The banner presented by the Angel was there reverentially preserved; and the fountain near which the Angel descended was long afterwards to be seen within the sacred precincts of the abbey.'

The same story is given, upon the authority of Gaguin, by an old English writer, the author of 'Fabyan's Chronicle.' Referring to the alteration made in the royal escutcheon of France, he tells us in his quaint old English, that—

'It is wytnessyd of maister Robert Gagwyne y^t before thyse dayes all French kynges used to bere in their Armes iii Todys, but after this Clodoveus had recognised Cristes Belygyon iii Floure de lys were sent to hym by

* Crescents, toads, spear-heads, &c., &c., have all in turn been described as forming the original Arms of Clovis.

diuynne power, sette in a shyld of azure, the whiche syns that been borne of all French kynges.'

Such, in few words, is the Legend of the Lilies; and in it we read the feeling with which standards and coats-of-arms were usually adopted. Various objects have been suggested as the original types of the Fleur de lis; but I am myself inclined to think that, like other devices in Heraldry, it may have been intended rather to express some symbolic meaning, than to be an exact representation of any natural flower. Its triple petals, like the leaves of the shamrock, or trefoil, consecrated long since by the teaching of S. Patrick, may well have suggested the idea of the Holy Trinity; and this conjecture is still further supported by the fact that the number of flowers, although at one time undetermined, was early restricted to three, in 'honour of the blessed Trinity,' as Raoul de Prèsles distinctly states in his curious old book of Chronicles, addressed to Charles V. A similar interpretation of the number of the Lilies is given by Charles V. himself, in the title deeds of the Convent of the Celestines, or order of the Holy Trinity, at Nantes, 'the Lilies,' it is there said, 'are not two, but three, in memory of the uncreated Trinity.'

As to the banner of Toads, which is almost always mentioned in connexion with the wondrous gift of the golden Lilies, it seems not unlikely that it was intended to symbolise the state of Clovis previous to his conversion and Baptism. What emblem, indeed, could have been more fitly chosen to typify the gross errors, the impure worship of Paganism, than the foul and loathsome toad? '*Cet ord animal*,' as an old French writer calls it; 'for being compared together some beasts are worse than others; neither are they beautiful so much as to be desired in respect of beasts, but they went with-

out the praise of God and His blessing.'—Wisd. xv. 18, 19. And how could the purity, majesty, and dignity of the true faith be more powerfully shown, than by choosing for its symbol the pure and spotless Lily, and contrasting it with the Toad? Viewed in this light, the prevalence of a tradition, so little gratifying to national pride, becomes less unaccountable, and the interpretation is at least supported, if not justified by the fact, that the Legend of the Toads is almost invariably found in conjunction with that of the Heaven-descended Lilies.

Chifflet, a writer of the 17th century, who spent much time in investigating the origin of the Fleur de lis, describes certain pieces of tapestry, which were in his time to be seen in the royal palace at Brussels, and which had been displayed there in honour of the marriage of Charles the Bold, Duke of Burgundy, and Margaret of York. From amongst many scenes of French history he selects the following, which probably formed part of a series, illustrating the legend above related. In the first of these pictures, Clovis is seen armed *cap-à-pie*, and riding forth to battle, attended by his standard-bearer, and preceded by a mounted officer. Upon the standard are emblazoned three Toads, *or.* upon a field *az.*; and a similar device adorns the breast of the attendant officer. The subject of the other pictures is explained by the following title:—

'Comment un Hermite apporta à la ditte royne [Clotilda] vn drap d' azur à Trois Fleurs de lis d'or, que l'ange luy auoit donné et le deliura la ditte royne à son Mary le roy Clovis pour le porter comme ses Armes en lieu qu'il les portoit d'or a trois crapavz de sable.' * [black.]

* How a hermit brought to the said queen a cloth of blue with three Fleur de lis of gold, which the Angel had given him; and the

The famous Bedford Missal also contains a miniature, in which the chief scenes of the legend are depicted precisely as they are related above. In the upper part of the picture is a figure intended to represent the Deity, encircled by Cherubim, and delivering into the hand of an Angel a shield *az.* charged with three Fleurs de lis, *or.* Another Angel hovers above the right-hand corner of the picture, where a female saint, crowned, nimbed,* and wearing a mantle and surcoat of ermine, with two ladies her attendants, stands surrounded by wild beasts in a lonely forest. Near them is an old man, also nimbed, and with a long flowing beard, the hermit of the legend; he is kneeling before the royal saint, to whom he presents a mantle, on which is embroidered the shield with three Fleurs de lis, as described above. In the background is a Church, intended doubtless for the Abbey of Joy-en-valle. The sequel of the legend occupies the central portion and foreground of the miniature.

The same female saint is there depicted, crowned, and attired as before, her train being supported by one of the attendant ladies, while the other presents to the king, who is clad in full armour, a shield, similar to that borne by the Angel. The scene of this last picture is laid in the interior of a palace. Below the entire miniature is the following inscription:

‘Comment n’re [notre] seign’ [seigneur] par son Ange envoya les trois Fleurs de lis d’or, en un’em d’azur au roy Clovis.’

The subject of the miniature is detailed at length in the following lines, in old French.

said queen delivered it to her husband, King Clovis, to bear as his Arms, instead of which he had before borne three Toads, black, on a gold field.

* Wearing a nimbus or glory.

Clovis having been appointed champion of the
Christian Faith—

‘ Pour annoncer cette election
Cest [cet] angle [ange] par digne affection
Au lieu con [qu’on] dit Joyenval descendez [descendait]
A cest hermite, et du divin trésor,
Pour roy Clovis convertir luy [lui] tendez
Sur drap asur [azur] ces trois Fleurs de lis d’or,
Disant ‘ amics [ami] ce présent honorable
Signifie ioye [joie] force, et équité ;
Clovis sera victorien [conquérant] notable
Par ces Armes d’ excellent dignité
A Sainte Clode [Clotilda] en fera mencion [mention]
Femme [de] Clovis, qui, par dévotion [devotion]
Vecir [voir] te vient. Lors rencontre elle yssy
Pendra Clovis,* quant à Dieu plaist ainsi
Sur champ d’ asur, ces trois Fleurs de lis d’ or.’
L’ecu [elle] fit faire à cest présent semblable,
Et fu au roy par elle présenté,
Qui au nom Dieu le receut [reçut] acceptable ;
Dont fu Candat, roy des Gothoys, male,†
Joyenval a d’ ici fondacion.
Puis [Clovis] print [prît] à Rheims, regeneracion [baptism]
Lors [alors] transmit Dieu l’ Ampole à Saint Remy
Dont fu [Clovis] sacré, si sont les hoirs [heritiers] encore
Qui ont porté et portent encore
Sur champ d’ asur ces trois Fleurs de lis d’ or.’

By the *Ampole* is meant the ‘ Sainte Ampoule,’ or vessel of holy oil, said to have been miraculously conveyed to Saint Remy by a dove, for the consecration of Clovis ; the immense crowd having prevented the messenger from bringing that which had been already prepared, in time for the occasion. It seems singular that the French monarchy should have been hedged about

* ‘ Then when she goes back to Clovis, he shall *paint* (or *take*)’ for his armorial bearings being understood.

† ‘ Which to Candat, king of the Goths, brought misfortune.’

by tradition with so many tokens of Divine favour, and promises of perpetuity. 'Three sacred tokens,' says an old Chronicle, 'were sent down from Heaven as pledges of the eternal duration of the French Monarchy, the '*Scutum Liliatum*,' '*Phiala odorata*,' and '*Vexillum splendidum purpuram ætherum*.' The shield of Lilies, the holy Chrism, contained in the Sainte Ampoule, and the Oriflamme or crimson banner of S. Denis. The Oriflamme may possibly still be preserved in the Abbey of Saint Denis; the vessel containing the Holy Oil was destroyed during the first Revolution, by the command of Ruhl, a member of the National Convention. In 1819, some supposed fragments were collected in a temporary reliquary; and in 1825, a new vase of crystal was made to replace the one destroyed, together with a new reliquary, to contain both that and the broken fragments of the original. This is still, I presume, deposited at Rheims, though perhaps but little esteemed, since the Oriflamme, and the Fleur de lis are alike banished from the ancient palaces of France. For, alas! neither Angel nor Dove, consecrated Oil nor Sacred Banner, have availed to secure that throne to the royal house, who, nevertheless,

' Ont porté et portent encore
Sur champ d'asur les trois Fleur de lis d'or.'

The Arms of France properly described, before, as has been well said, 'une revolution vint briser le glorieux blason illustré par tant de pieux et de vaillants monarques' were,—France and Navarre, either impaled, or on two shields, 'accolée' ensigned with a helmet, with lambrequins *or*, *az.* and *gu.*, and a crown of gold, Fleurs de lis, and precious stones, the arches meeting in a double Fleur de lis *or*, which is the crest of France.

Supporters, two Angels in dalmatiques, and holding a banner with Arms, the dexter France, the sinister Navarre. All surmounted by the 'pavillon royal semé de France,' with a pennoncelle, attached to a pike bearing the Cri de guerre of Clovis at Tolbiac, 'Montjoye Saint Denis.'

CHAPTER XXIII.

EUROPEAN COATS OF ARMS.

'Noverat ante alios faciem ducis Europæi.'—OVID.

'Cette façon de rechercher la source des Races et Maisons illustres, est venue des anciens, et non pas d'une nouvelle curiosité de peu de jours.'—*Traité des Nobles*.

No legends of extraordinary interest can, I fear, be connected with the history of European coats-of-arms in general, and as I am unable to refer to original works on the armorial bearings of each country, my account of them must necessarily be imperfect. But even the little that is here offered, cannot, I think, fail to awaken an interest in the subject, and serve to guide others, who have greater leisure and more opportunities, into a path of study which will well repay them for toiling through the present chapter, even though it should prove somewhat dull.

We begin with the Emperors of Germany, who placed their Arms on the breast of the Imperial Eagle, which marked their empire to be the representative of ancient Rome. *Or*, an eagle displayed *sa.* having two heads, each enclosed within an annulet *ar.*, beaked and armed *gu.* He usually holds in his right claw 'a sword and sceptre *or*,' and in his left the imperial mound or monde. The escutcheon is 'party per pale.' I. Austria, '*Gu. a Fess ar.*' as borne first by Leopold V. Marquis of Austria,

after the siege of Acre. II. Castile, added in 1477 on the marriage of Philip the Handsome, son of Maximilian, to Juana of Spain, daughter of Ferdinand and Isabella. This centre shield is surrounded by eleven escutcheons.

I. On the dexter side 'Barry of eight *ar.* and *gu.*' for Hungary, these four silver stripes having reference to the four chief rivers of Hungary, the Drave, the Nyss, the Save, and the Danube. Similar bars, '*or*, three bars wavy *gu.*' are borne by the family of Drummond, who owe their origin to Maurice, a Hungarian, who attended Edgar Atheling and Margaret, afterwards Queen of Scotland, to Dunfermline, and was made Seneschal of Lennox by King Malcolm.

II. Opposite to the first, on the sinister a second escutcheon of Hungary. '*Az.* a patriarchal Cross *ar.* issuant from a ducal coronet *or.* placed on a mount of three ascents *vert*;' others say, a pat. Cross 'ensigned on the top with a crown *or*,' Arms granted by Pope Sylvester II. in 1000 to S. Stephen, who first formed Hungary into a kingdom.

III. 'A lion double-queued, crossing in saltire *ar.*, crowned *or.*' for Bohemia.

IV. 'Three leopards' heads crowned *or.*' for Dalmatia.

V. 'Chequy of seven rows *ar.* and *gu.*' for Croatia.

VI. '*Or* a dexter arm habited *gu.* holding a scimitar *ar.*,' Slavonia; all annexed to Austria by the marriage first, of Albert II. to the heiress of those kingdoms, and secondly, he having lost them in 1457, by the marriage of Ferdinand to Anne, daughter and heiress of Louis II., king of Hungary and Bohemia in 1526. Ferdinand I. became Emperor in 1550.

VII. Austria. VIII. 'Bendy of six *or* and *az.* within a bordure *gu.*' for Burgundy, acquired by the marriage of Maximilian I.

IX. '*Vert* a mad bull, *ar.*' for Styria, which with Austria, Carinthia, and Carniola, were bequeathed by Rudolph of Hapsburgh to his own children. Bohemia and Hungary being restored by him to Ottocar, from whom he had conquered all, 1276. They were afterwards re-annexed by marriage, as has been said.

X. '*Ar.* an eagle *az.* crowned *gu.* charged on the breast with a crescent chequy of the 1st. and 3rd.' Carniola.

XI. '*Ar.* an eagle *az.* crowned and membered *or.*, on each wing a demy annulet *or.*,' for the Tyrol, united to Austria in the fourteenth century, by the marriage of the heiress of the Tyrol, Margaret, surnamed Maultasche or widemouthed, and the son of Louis of Bavaria.

The imperial shield of GERMANY, as given by Edmonson, is very rich. Quarterly, of four principal quarters.

I. 1. Hungary. 2. Bohemia. 3. Dalmatia. 4. Slavonia.

II. Arragon, impaling Sicily, with an inescutcheon for Habsburg '*Gu.* a lion crowned *or.*'

III. 1. Brabant, '*or.* a lion *gu.* crowned *az.*' 2. Swabia, 3. Antwerp, '*az.* three towers in triangle, two in chief and one in base, conjoined with walls *ar.*, in chief two hands coupéd at the wrists, three fingers meeting, of the last. On a chief *or.*, an imperial eagle.' 4. Flanders.

IV. 1. Naples, '*semé* of Fleurs de lis *or.*, a label of three points *gu.*' which are the Arms of Anjou, borne by Naples and Sicily from the time of the conquest of those kingdoms by Charles of Anjou. 2. Jerusalem, 3. Lombardy, '*or* an eagle displayed *sa.*' 4. Milan.

Curmer's '*Armorial universel*,' 1848, the latest work on Continental blazonry which I have been able to consult, gives again another arrangement:—

I. Hungary. II. Naples. III. Jerusalem. IV. Arragon. V. Anjou. VI. Gueldres. VII. Brabant. VIII. Bar. Over all an inescutcheon *or*, charged with the Arms of Lorraine, impaling Tuscany. Quarterly of eight, 1. Hungary. 2. Naples. 3. Jerusalem. 4. Arragon. 5. Anjou. 6. Gueldres. 7. Juliers. 8. Bar.

The escutcheon of Austria, as blazoned in the same work is, 'Tierce in pale.' I. Habsburg. II. Austria. III. Lorraine; but in earlier times the escutcheon had twenty-four quarterings, very nearly the same as those of Germany.

The double-headed, or imperial, eagle is borne also by Russia. The Arms of Moscow, a S. George's Cross, are displayed on the breast of the Russian eagle, and the wings bear on six shields the Arms of six great Russian states—Kiev, Novgorod, Astracan, Siberia, Kazan, and Vladimir.

The history of the royal Arms of SPAIN is particularly interesting. They at first consisted only of the lion for Leon, and castle for Castile, simply parted per Cross; but on the union of Castile and Arragon under Ferdinand and Isabella, the shield was made quarterly, I. and IV. Castile and Leon, II. and III. Arragon and Sicily. The Arms of the former, '*Or*, four pallets *gu.*' were given by Count Bartolo when he conquered Arragon, in place of the '*ar.* a Cross *gu.* cantoned with four Moors' heads *proper*,' which till then belonged to that kingdom. The shield of Bartolo is traced back to Wifrid the Hairy, who governed Catalonia for the Emperors, and having been grievously wounded in a battle against the Moors, the Emperor drew four lines down the shield with his blood, which were ever afterwards represented by four pallets. With Arragon was impaled Sicily, '*per saltire*,

chief and base *or*, four pallets *gu.* flanks *ar.* on each an eagle displayed *sa.* crowned *or.*'

After the conquest of the Moors, Ferdinand added Granada—'on a point in base, (called in foreign Heraldry *enté en base*,) a pomegranate erect, slipped *proper*,' with the badge of a yoke, and the motto '*tâto môtô*,' equivalent to '*tantamount*,' the shield being supported on the Apostolic eagle. When Ferdinand obtained possession of Upper Navarre, the Arms of that country also were incorporated with those of Spain. These, as borne by Berengaria, Queen of Richard I., are said to have been given originally to Inigo Ximenes by an Angel, who encouraged him in a war against the Moors, and presented him with '*une estendard de soye bleue chargée d'une Croix blanche pomettée*.' Sancho, the brother of Berengaria, in 1219 gained a great victory over the Moors under Aben Mahumet Miramolin, at Narvez, near Toulouse, and in commemoration thereof he made an alteration in the coat-of-arms, which on the shield of Spain are thus blazoned: '*Gu.* a double orle, saltire and Cross, composed of a chain, from an annulet in the centre-point, *or.*' The Saracen prince had drawn up his army at Narvez, in a square, encompassed with iron chains, from which hung others that surrounded four other squares, in which were ranged as many battalions or squadrons. The Saracen prince set up his throne in the midst, under a red pavilion embroidered with birds and flowers; but Sancho broke through the chains, routed the men, and took thenceforth chains and a pavilion for his bearings. A French author states that these chains were long suspended from the walls of the Churches in Navarre, but on the other hand, it has been said, that the *chains* are merely figurative, and that the camp of the *Miramolin* was protected only by a chain of men.

Another addition was made to the Spanish coat-of-arms by the marriage of Costanza, heiress to the kingdom of Sicily, with Peter the Great, Count of Barcelona. Costanza was the daughter of Manfred, the youngest son of Frederic II. of Hohenstaufen, and Yolande, heiress to the kingdom of Jerusalem. His elder brother, Konrad, died soon after Frederic, leaving an infant son, Corradino, or Konradine, who, having been basely and cruelly murdered by Charles of Anjou in 1268, Costanza became the rightful heiress of Sicily and Jerusalem, both kingdoms, however, being hers only in name. She married Peter III., Count of Barcelona; his descendant, Martin, in 1410 bequeathed the kingdom of Sicily to his nephew, Ferdinand of Arragon, and the Arms of Jerusalem—‘*or. a Cross potent between four plain crosslets or,*’—were incorporated with those of Spain.

Juana la Loca, commonly called Jeanne la folle, the only daughter and heiress of Ferdinand and Isabella, married Philip of Austria, who, in right of his mother Mary of Burgundy, inherited that duchy with Flanders and Brabant, and when their son, Charles V., was elected Emperor of Austria, he added to the Spanish escutcheon the quarterings of Austria, Burgundy, Flanders, and Brabant.

Austria, ‘*gu. a fess ar.*’

Burgundy, ‘*or, four bendlets az. in a bordure gu.*’

Brabant, ‘*sa. a lion rampant or.*’

Flanders, ‘*or, a lion rampant sa.*’

This shield of many quarterings rested on the imperial instead of the Apostolic eagle, and was encircled by the fleece. The supporters were the ragged staff of Burgundy, and the pillars of Hercules, with the motto, ‘*plus ultra,*’ the *ne* having been dropped on the discovery of the New World.

On the abdication of Charles V., when the empire reverted to the Austrian branch in the person of his brother Ferdinand, uncle to Philip II., the imperial eagle was discontinued. Philip married Mary of Portugal, and added the Arms of that country, impaling the Tyrol '*ar.* an eagle displayed *gu.*' The shield of Portugal bears '*ar.* on five escutcheons in cross *az.*, as many bezants in saltire, all within a bordure *gu.*, charged with eight castles *or.*' The supporters are two flying dragons or amphiptères. The Arms had been originally five bezants, in honour of the five wounds of our Blessed Lord; but when, in the battle of Ourique, Alphonso conquered five Moorish kings, he repeated the charge on each of the five escutcheons of the conquered monarchs.

Lastly, on the accession of the Bourbon family in the person of Philip V., the Fleur de lis on an escutcheon of pretence was introduced. Portugal, in the reign of Philip IV., was recovered by John, Duke of Braganza, in 1640, and as it has since continued a separate kingdom, Spain no longer bears its Arms, and the escutcheon of Spain at present is 'quarterly, I. and IV. Castile, II. and III. Leon, Granada in base, and the Fleur de lis on an escutcheon over all.'

The Arms of PRUSSIA are supported on the breast of an eagle, and in 1730 were thus blazoned: '*Gu.* à un chevalier nud d'*ar.* tenant une lance dont il tue un lion, au naturel,' but in 1848 they were '*d'ar.* à l'aigle de *sa.*, becquée et membrée d'*or.*, tenant un sceptre d'*or.*, et un monde d'*az.*, cintré et croisetté d'*or.*, ayant sur la poitrine un écu d'*ar.* à l'aigle de *gu.*' The supporters are 'Deux sauvages de carnation ceints et couronnés de feuillage et portant des drapeaux au couleurs de l'écu.'

POLAND bore once I and IV. '*gu.* an eagle displayed *ar.* armed *or.*' Lechus founder of the kingdom having it is

said found a nest of white eagles near the spot where now stands the city of Gnesne, built by Lechus in 550. II. and III. 'on a shield *az.* an armed knight *or.* in his right hand a sword of the last, in his left a shield *az.* charged with a patriarchal Cross,' for Lithuania.

The escutcheon of DENMARK is quarterly of four principal quarters :

I. *Or.* semé of hearts *gu.*, three lions passant gardant in pale. Denmark.

II. *Gu.* a lion crowned *or.* holding a Danish axe, *ar.* handle of the second. Norway, annexed by Margaret to the kingdom of Denmark.

III. *Az.* three crowns *or.* two and one. Sweden.

IV. '*Or.* semé of hearts *gu.* a lion *az.*' the ancient Gothic coat. Over all an inescutcheon, quarterly.

1. Sleswick. 2. '*Gu.* three nettle leaves *ar.* pierced with three nails of the Passion,' assumed by Count Adolph who brought them from the Holy Land.

Curmer blazons differently. 1. 'A Cross pattée *ar.* edged *gu.* a canton in chief with the Arms of Denmark as above.' 2. '*Gu.* a fish *ar.* surmounted by a crown *or.*' for Islande. 3. '*Gu.* a dragon crowned *or.*' for Vandalia. Over all an inescutcheon party per pale; Oldenburg and Delmenhorst.

HOLLAND. *Az.* semé of billets *or.* a lion crowned langued *gu.* holding in the right paw a sword, the blade *ar.* and in the left a bundle of arrows *or.* The device, 'Je maintien drai.'

BELGIUM. '*Sa.* a lion rampant *or.* langued *gu.*' the escutcheon ensigned with a crown royal. Supporters two Lions of England *or.* bearing flags of the National colours, blue, yellow, and red, the motto 'Fiat Belge.'

The Arms of SWEDEN are quarterly, I. and IV. Sweden (as above) II. and III. ancient Gothic, with, on an

inescutcheon, quarterly, 1. Bavaria, 'Lozengy *or*, and *ar*.' described later as 'Lozengy in bend *ar*. and *az*. on an inescutcheon *gu*. a sword *garnie d'or*, *mis en sautoir*.' The shield ensigned with a crown. 2. Juliers, 3 Clèves, 4 Berg.

On another inescutcheon the Arms of the Palatinate of the Rhine, the duchy of Deux-ponts having been restored to Sweden by the treaty of Ryswick.

The Arms of GREECE are, '*Az*. a Cross pattée alisée (rounded) *ar*.' On an inescutcheon those of Bavaria I. and IV. 'fusilly bendy *ar*. and *az*.' II. and III. 'a lion rampant *or*, langued and armed *gu*.' for the Palatinate of the Rhine; Otho, king of Greece, and son of the king of Bavaria, having been made sovereign by election.

The STATES of the CHURCH bear 'Party per pale I. *az*. a chalice *or* *accosté de* two doves *ar*. beaked and membered *gu*., surmounted by a star *cometée ar*. II. Per fess, *Az*. a chapeau *cousu sa*. and *or*. III. On a fess *gu*. three stars of six points *ar*. *brochant sur le coupé*,' for Capellari. Supporters two cherubim.

The shield of the ancient Republic of Venice is very rich.

Quarterly of 16, above the whole five escutcheons disposed in cross.

I. In the centre 'A lion sejant gardant winged and crowned *or*, round the head a circle of the last, (nimbed,) holding under his sinister paw an open book, on which are the words 'Pax &c. &c.,' and in his dexter a sword erect. Over the escutcheon a Doge's cap for Venice.'

II. The escutcheon in chief bears Cyprus and Jerusalem quarterly. The reasons of the assumption, by Venice of the latter coat, borne also by Austria and Spain, have sufficient historical interest to be given at length.

III. On the escutcheon in base, are the Arms of Candia.

IV. On the sinister escutcheon, Quarterly Dalmatia, Croatia, Sclavonia and Albania. These, with Candia, were obtained about the time of the fourth Crusade.

In order to give the history of the Arms of Jerusalem and Cyprus in the escutcheon of Venice, I must recur to the reason of their adoption by Spain and Austria, both of whom claim a right to the abandoned throne of Jerusalem, inherited from Isabella the youngest daughter of Baldwin III. and wife, first of Conrad de Montferrat, and secondly of the Count of Champagne. Baldwin IV. who was afflicted with leprosy, died very young, in 1185; Sybilla, his eldest sister, had married Guy de Lusignan, who, much against the will of the Patriarch and nobles of Jerusalem, was crowned king of the royal city with his wife Sybilla, and by her hand. He was, it must be acknowledged, unworthy of that high office, yet the story of his appointment is too beautiful to be forgotten.

The Patriarch and nobles had agreed in council, that Sybilla should be desired to divorce her husband, and choose some one better fit to protect her and defend her kingdom. Accordingly, in the Church of the Holy Sepulchre, the Patriarch, having crowned Sybilla, declared her to be separated from De Lusignan, and bade her give her hand and the crown to him among all the princes, nobles, and knights, who might best defend her throne. Sybilla placed the crown immediately on the head of her own husband, with the words, 'What God hath joined together, let not man put asunder.' Yet the new king was little able, little anxious indeed, to resist the power of Saladin, or engage in such a struggle as was necessary to deliver his queen and kingdom.

Jerusalem was taken, De Lusignan and Sybilla retired to the towns which they still possessed on the sea coast; and on Sybilla's death, the succession was claimed by Conrad of Montferrat, prince of Tyre, in right of his wife Isabella, Sybilla's sister. Conrad was assassinated by two Arabs of the sect called Assassins from the name of their founder Hassan, and Isabella married Henry Count of Champagne, through whom the title of king of Jerusalem descended to the house of Anjou, &c. Lusignan however still claimed the kingdom in right of his coronation, but Richard Cœur de Lion having declared Conrad king of Jerusalem, bestowed Cyprus and the daughter of the captive Isaac Comnenus king of that island, on Guy de Lusignan, in whose family the crown of Cyprus continued until 1458, nearly two centuries and a half. It was wrested at last from the rightful heiress by Giacopo, her illegitimate brother, and he having long been attached to Catarina Cornaro, daughter of a Venetian noble, residing on an estate in Cyprus, offered her his hand. Catarina was married by proxy, with great magnificence, in the presence of the Doge and Signory, (having first been received as an adopted daughter of S. Mark,) and escorted with much pomp, and a portion of 100,000 ducats, to the territories of her future husband. Giacopo died within two years after this alliance, bequeathing his kingdom to Catarina, and his child, as yet unborn, and consigning both to the care and protection of the Republic of Venice and its representative, the Admiral Moncenigo. The latter proclaimed Catarina queen, presented at the Baptismal font the son who was soon after born to her, and then returned to his station in the neighbouring seas.

Catarina's son did not long survive his Baptism; the Cypriote nobles, feeling that a closer connexion with

Venice would end in the destruction of their national independence, revolted, but were soon subdued by Mocenigo, who firmly established Catarina on the throne of Cyprus, which she filled, under the direction of the Signory of Venice, for fifteen years. Her picture, still to be seen, glowing in almost all its original freshness and beauty, in the *Palazzo Manfrin*,² was painted by Titian, and it is said that the fame of the great master was even increased, by the loveliness of his subject. With so rich a dower too, she was not likely long to remain without suitors; it was rumoured that Frederic, a son of the King of Naples, was her intended husband, and the Signory, fearing to see so rich a possession glide from their grasp, decided on her deposition. They declared that the dominions of Catarina, as an adopted daughter of S. Mark, descended to the Republic, and commissioned her brother (Giorgio Cornaro, to convey to her in courteous terms, their desire that she should abdicate. Catarina herself was little disposed to accept the advice so courteously given, she replied that it would please her far better if the Signory would wait till her decease, before they occupied her possessions; but it was not easy for her to resist, and yielding with tears to the 'natural eloquence' of her brother, who, on the 6th of February, in presence of her council signed a formal act of abdication, attended a solemn Mass at which the banner of S. Mark was consecrated, and saw it raised above her own on the towers of the citadel. On the approach of summer Catarina embarked for Venice, where she was received with royal honours, and allowed a privilege never before conceded to any of her countrywomen, that of entering the Piazzetta of S. Mark, on the deck of the Bucentaur.

Cyprus and Jerusalem thus became annexed to Venice

and associated with the armorial bearings of the republic. The deposed Queen collected around her a few nobles and ladies in the 'Paradise' of Asola, in the Trevisan mountains, where she was still treated as a queen. Her court has been rendered famous by the 'Asolani' of Cardinal Bembo, first published in 1505, and, it is said reprinted eighteen times before the close of the sixteenth century. It is also to Bembo that we are indebted for the history of Catarina's dethronement.

CHAPTER XXIV.

—♦—
 'Dabit Deus his quoque finem.'—VIRGIL.

'Here are as good Knights as I deem any be in the world.'—*History of King Arthur*, &c., &c., &c.

NEXT in interest to the armorial bearings of nations and sovereigns are those of noble families, whether actually decorated with titles, or counting back the glories of their descent through a long line of *untitled* ancestors, *too* noble perhaps to set overmuch value on those aristocratic distinctions which may be made the recompense of devotion to the interests of a party, or purchased, possibly, by dishonour and disgrace.

This due appreciation of what may be called the sanctity of armorial bearings and heraldic distinctions, seems far less marked than it was, both in our own and in other countries. The Venetians, whose 'Libro d'oro' was once held so sacred, have long since ceased to exclude new members, whether worthy or unworthy; and, although, at the time of the Candiotte war, they indignantly spurned the idea of admitting twenty new members who had well deserved that honour of their country, the 'Book of gold' afterwards

'Opened wide to slaves, who sold
 Their native land to thee and shame,'—

to families of Brescia, Treviso, &c., whose only merit

was their devotion to the Venetian Republic — their faithlessness to their own country. Yet true nobility of lineage is indeed something to be proud of; and it has been beautifully said, that that *one* point of human greatness, our Blessed Lord, although clothing Himself all over with every form of humiliation and ignominy, did not despise. He was of royal extraction. His earthly genealogy and lineage were such as would be considered gratifying even to worldly pride; and in the blessings promised to the descendants of righteous ancestors, we may see that the benefit of good lineage is not imaginary, but mysteriously connected with the secret dealings of Providence for good, in after generations. Without goodness indeed, all

‘Honour is a mere scutcheon;’

for, while wicked men rejoice in ancestors more wicked than themselves, and seize their names, and boast the insignia and heraldic bearings of their progenitors, who were great only for the greatness of their crimes, they bring down on their own souls the guilt and infatuation of the same; but the good name of progenitors rests as a protecting dew upon their descendants, and they rejoice in its keeping. And so again, the good ‘cover the baseness of their parents,’ while the wicked ‘do stain the nobility of their kindred.’ (Ecclus. xxii. 9, 10.)

Perhaps no country in Europe is so rich as England, not in titles, but in nobles. The title, which, in other countries, is borne by every branch of a family, which has noble, or as the *Hidalgos* say, ‘blue blood’ in its veins, is, in ours, confined to the eldest son, and many ‘gentylmen both spirituall and temporall,’ like the ‘*iiiij. Evangelists*’ who, according to *Julyana Berners*, ‘were Jewys and of gentylmen, come by the right lyne

of that worthy conquerour, Judas Machabeus,' have fallen to 'laboris, and been called no gentlemen,' or, at all events, retain no outward token, except in the little understood coat-of-arms, of their illustrious ancestry.

Of the Commoners of Great Britain I shall perhaps speak more fully than of those who, equally ancient in descent, and of more distinguished rank, have long since '*blasonné leurs valeurs*' in all works on Heraldry, as well as in the pages of History, Poetry, and Romance. Much indeed has already been said on this subject in other works, and far better than I could say it, for in truth my *heraldic* education, to quote the words of a brother author, Yorke, the Blacksmith of Lincoln,* 'hath made me but just so much a scholler as to feele and 'know my want of learning;' yet, I cannot conclude this little book,—'undertaken' (again my blacksmith must speak for me) 'not for vaine-glory, nor to assume the credit of mine authors to myselfe, onely am proud nature inclin'd me to so noble a study,'—without a few words which may lead others to search more deeply into the origin of family escutcheons.

There are many noble augmentations amongst our aristocracy, which, like the bleeding lion of Surrey, a memorial of

'Flodden's fatal field,
When shiver'd was fair Scotland's spear,
And broken was her shield,'—

remind us of deeds of daring, or of loyalty, and many of these, with the reasons of their assumption, have been noticed incidentally in the preceding Chapters.

The shield of Surrey, and of his noble house, already bore other marks of royal favour, which deserve especial

* The author of the '*Union of Honour*,' dedicated to Charles I, 1640.

mention from an heraldic student ; because, after having been borne for two hundred years, those charges were made by his enemies the occasion of his ruin,—Tarpeia's own escutcheons. Richard II., as is well known, had adopted into his escutcheon the Arms of S. Edward the Confessor, and he bestowed the right to bear the same on Thomas Mowbray, Duke of Norfolk. This illustrious individual, from whom Surrey inherited his Arms, was ancestor of the house of Howard, Sir John Howard—in 1459 created Lord Howard—having in 1483 been advanced to the dignity of Duke of Norfolk, in right of his wife, Margaret Mowbray. Her ancestor, Thomas de Mowbray, Earl of Norfolk, was the grandson of Margaret Plantagenet, who, being daughter and sole heir to Thomas Plantagenet, Earl of Norfolk, the second son of Edward I., was Duchess of Norfolk in her own right. Thomas de Mowbray, in 1398, was created Duke of Norfolk, and, some years before, Richard II. had granted him the right to bear, impaled with his own, the Arms of S. Edward ; a right conveyed, by the marriage of Margaret Mowbray, into the family of the Howards.

In the time of Henry VIII. both Howard, the Earl Surrey of Flodden, now Duke of Norfolk, and his son, the Earl of Surrey, excited the jealousy of the Seymours, who desired to have the pre-eminence in all matters, and accused the Howards of plotting to take advantage of the infirmities of the king, gain possession of the government, and secure the person of the young prince. Henry, who had named both Norfolk and Surrey amongst his executors, ordered their names to be erased, and both were committed to the Tower. But this was not enough for the enmity of the Seymours ; and, as no worse crime could be proved against either than that of quartering on their coats-of-arms the very charges, which

had been bestowed in former days by a sovereign who appreciated the virtues of their ancestors, Surrey actually suffered on the scaffold, for the alleged crime of bearing the Cross patonce and martlets of S. Edward impaled with his own Arms; and Thomas, Duke of Norfolk, his father, was gravely attainted and accused of aspiring to the throne, because he bore on his shield the Arms of England with a label for difference—the proper Arms of the Prince of Wales. Why he adopted these Arms it seems difficult to imagine; a Court of Heralds might justly have censured the assumption, and even inflicted a heavy fine. The Sovereign of England, or rather the base counsellors who surrounded him, for Henry was at that very moment in the agony of death, thought it a crime to be expiated by blood alone; and, but for the death of Henry, which took place on the same night in which Norfolk's death warrant was sent to the Lord-Lieutenant of the Tower, Norfolk would have followed his son to the scaffold. Another Duke of Norfolk, Philip Howard, met a death, as little deserved, in the reign of Elizabeth 1578; but his son Thomas was restored in 1603 to the Earldom of Arundel and Surrey, by James I. who stood sponsor to his eldest son, named James, who died an infant. Henry, the second son, became Earl of Arundel and Surrey on his father's death, and his son Thomas was made Earl of Norfolk in 1643, and Duke in 1664. From the line of Howard are descended many illustrious houses, and the Arms of Howard are quartered by the Earls of Suffolk and Berkshire, and the Barons and Earls of Effingham.

Not long before the execution of Surrey, another illustrious house, that of Courtenay, had furnished Henry with a victim, the young Marquis of Exeter, whose family shield had an augmentation derived from

the royal Arms, but intended in this instance to commemorate the marriage of one of the daughters of Edward IV. with a Courtenay. Their Arms were those of the Counts of Boulogne, '*Or*, three torteaux, a label *az.*' but at the time of this marriage they assumed in the first quarter of the escutcheon '*per Cross, az. and gu.*, a bordure counter-changed, each piece of the first charged with Fleurs de lis *or*, and each of the last with as many Lions of England.'

In our country, Lions of England, or Fleurs de lis, very appropriately indicate a royal alliance; in Scotland the Tressure is frequently bestowed on subjects marrying into the Royal family; and in foreign coats-of-arms, the royal shield entire is often quartered with the original coat. This is the case with the family of Piccolomini, an ancestor of which married Mary, daughter of the Emperor Ferdinand I., and changed his escutcheon to '*Paly of four, Arragon, Hungary, Naples, and Jerusalem,*' the paternal Arms of Piccolomini being borne on an inescutcheon.

The shield of Manners, Duke of Rutland, also testified to a royal alliance formed in the time of Henry VIII., by George, Baron Roos, who married Anne, daughter of Sir Thomas St. Leger, and of Eleanor, the eldest sister of Edward IV., and widow of Henry Holland, Duke of Exeter. Baron Roos was created Duke of Rutland, and received in augmentation of his armorial bearings, originally, '*Or*, two bars *az.* a chief *gu.*' permission to make the chief '*quarterly, I. and IV., two Fleurs de lis or, II. and III. a Lion of England or.*'

The Seymours, Earls of Hertford, bear for St. Maur, '*Two wings conjoined in lure*' with an augmentation, borne quarterly with the paternal Arms, '*or*, upon a pile *gu.* between six Fleurs de lis *az.*, three Lions of England,

in pale *or*.' The first ancestor of this ancient family, Rogerus de Sancto Mauro, came over with William at the time of the Conquest, but they owed their aggrandisement chiefly to the marriage of Jane, daughter of Sir John Seymour, with Henry VIII., at which time the augmentation, described above, was bestowed on them, as an honourable distinction. Thomas, a younger brother, afterwards formed a semi-royal alliance, with Katharine Parr, the widow of Henry VIII., and was created Lord Sudley, and afterwards made Lord High Admiral of England. Edward, the elder brother, was in 1547 made Earl of Hertford, Baron Seymour of Hacché, and in the following year Duke of Somerset, and Lord Protector of England. It was to this dignity that he had paved the way by the attainder of Norfolk, and the death of Surrey. His brother now threatened to become his rival; he was not only Lord High Admiral, but after the death of Katharine Parr aspired to the hand of the Princess Elizabeth, who had resided in his house, under the guardianship of Katharine. Thomas also died on the scaffold, and Somerset, in a few years, was himself unjustly tried and condemned, and suffered the same fate, merited perhaps by former crimes, although he seems, in the very case for which he died, to have been comparatively innocent. His descendants were permitted to retain the title of Earls of Hertford, and one of them, William Seymour, was the hero of as sad and romantic a tragedy as any recorded in history.

The Lady Arabella Stuart, first cousin of James, had once been put forward by Elizabeth as a possible heir to the English throne; James treated her, on his accession, with the courtesy due to her high rank, and invited her to reside at court, probably that she might be under his immediate surveillance, for it seems he had

decided in his own mind that she should never be permitted to marry. An attachment nevertheless grew up between her and William Seymour, also a first cousin of James, and the king, doubly alarmed, thrice warned them that their marriage would never be permitted. His warnings only induced them to arrange to be married privately; but, as soon as the truth was discovered, Seymour was imprisoned in the Tower, and Arabella consigned to the care of Sir Thomas Parry at Lambeth. An escape was contrived; but Arabella, waiting in vain for her husband, who was to join her on the sea, and unwilling to free herself from captivity without him, was taken and carried back a prisoner to the Tower, where she ended her days in lonely misery—misery so great that before her death it turned to madness. Seymour, although unable to join her vessel, had escaped; he lived many years abroad, and after her death he returned to England, and James, to whom he was no longer an object of alarm, created him in 1642 Marquis of Hertford, and in 1660 he was made Duke of Somerset. He married too, again, the daughter of Robert Devereux, Earl of Essex, the favourite of Elizabeth. Her only brother had married and been divorced from Frances Howard, afterwards the wife of the infamous Carr, created by James I. Earl of Rochester, and subsequently of Somerset. On being tried for the murder of Sir Thomas Overbury, he of course forfeited the earldoms he had so little merited.

John Warrenne, one of the ancient Earls of Surrey, who stood high in the favour of Edward III. married Joan, daughter of Henry Count of Bar, a demesne westward of Lorraine, and now included in the department of the Meuse. The Arms of the Counts of Bar were ‘*az. semé of Crosses crosslet, two barbel endorsed*

or ; ' those of Surrey, or rather of the house of Warrenne, ' Checky,' and in allusion to their descent from Hameline Plantagenet, Earl of Anjou, their shield was surmounted by the lion, passant gardant, of the Plantagenets. The Countess of Bar was herself descended from the Royal family of England ; her mother, Eleanor, being the daughter of Edward I., and her shield gracefully displays all her ancestral honours.

The Warrenne Arms on a lozenge occupy the centre, with those of Bar on the dexter and sinister. The Arms of England are in chief, and in base, while those of Castile and Leon alternately fill the smaller compartments, in allusion to her descent from Eleanor of Castile, the Queen of Edward I. This seal, it must be remembered, was impressed before the introduction of quarterings.

I turn now, for a moment, to the Commons of Great Britain, and may appropriately mention first, the Tressure in the Arms of the Scotch family of Græme of Garvock, descended from Sir William Graham, Earl of Kincardine, and ancestor of the ducal house of Montrose ; he married the second daughter of Robert III. of Scotland and the family Arms of Graham, '*or*, three piles *gu.* issuant from a chief *sa.* charged with as many escallops of the first,' are borne within a 'double tressure, flory and counterflory ;' their crest being a lion rampant *gu.*

The shield of Colquhoun of that Ilk, and Luss, bears, '*Ar.* a saltire engrailed *sa.*' the crest, a hart's head *gu.*' and the supporters 'two greyhounds *ar.* collared *sa.*' with two mottos, one 'Si je puis' above the crest, the other 'Cnock Elachan,' the war-cry of the clan, below the escutcheon.

These Arms were given as a reward for the loyalty of

one of the Colquhouns, who was ordered to retake Dunbarton Castle from some rebel chieftains who had taken possession of it. Colquhoun only replied, 'Si je puis,' and prepared for action. He assembled all his retainers, ostensibly for a stag hunt in the neighbourhood of the Castle, and invited the garrison to be witnesses of the sport. They gladly accepted his invitation, and Colquhoun in the mean time made himself master of the Castle.

Another Scotch coat-of-arms, that of the Farquharsons of Invercauld, deserves to be noticed, as a memorial of valour and fidelity, commemorated also in the motto, 'Fide et fortitudine.' They bear 'Quarterly, I. and IV. *or*, a lion ramp. *gu.*' the paternal Coat of Farquharson 'II. and III. *ar.* a fir-tree growing out of a mound in base seeded *ppr.* on a chief *gu.* The banner of Scotland displayed in bend.' The fir-tree is commemorative of an ancient custom of carrying twigs in time of battle, as a badge; and the banner, of the death of Findla More, a distinguished ancestor, who fell at Pinkie, bearing the royal standard. The hand and dagger in the Canton is a record of another noble ancestor, who slew the rebel Cuming of Strathbogie.

The Escutcheons of our Welch compatriots are generally peculiarly rich in elaborate quarterings. Lloyd, of Plymog, Gwerclas and Bashall, contains thirty-five quarterings, some of which carry us back completely to the time of Edward I. The first, for instance, has 'a chevron between three *dead Englishmen's heads* in profile, couped and bearded *ppr.*' and the second, 'A Saracen's head erased at the neck *ppr.*' The crest being 'a dead Englishman's head in profile, couped and bearded.'

The Twynings of Bryn, county Pembroke, have a very

ancient coat, 'Sa. two bars between two stars of six points or.' The crest represents the twins Castor and Pollux in infancy, as the stars are supposed to represent them after death. The motto being

'Stellis aspirate gemellis.'

Aspire to the *twinn* stars; an allusion doubtless to the name *Twynning*.

The Mathews of Llandaff, an ancient family and peerage, now extinct, 'bore quarterly, I. and IV. *or* a lion rampant *sa.*, armed *gu.*' II. and III. three chevrons *gu.* for Clare, borne from the time of the marriage of Sir Fevan ap Meric, knight of the Holy Sepulchre, and great grandfather of that Sir David Mathew who was great Standard-bearer of England at the battle of Towton, with Cecily, daughter and heir of Sir Robert de Clare, second son of Richard Earl of Clare and Hertford, and descended from the sister of William the Conqueror. The word 'Towton' surrounds the crest, and the motto is 'What God willeth shall be.'

It seems pleasant to know that the despised name of *Higgins* is not without ancestral honour, being derived from O Higgins, a descendant of Hyginus, third son of Milesius, Prince of Biscay; and the family bear '*ar. gutté sa.*, on a fess of the second three towers double-turreted, *or.*' probably a reminiscence of the Arms of Castile. But the English Gurneys have destroyed the remembrance of their ancestry as completely as the Irish Higginses, for who would recognise the fair portrait of their ancestral fame in the *gurnet* on their crest?

'ut turpiter atrum

Desinat in piscem mulier formosa superne.'

Who would therein trace them to Sir Hugh de Gournay, one of the Barons of William the Conqueror, and taking his name from the town of Gournay in Normandy? They bear honourable memories too amongst their ancestors, although the De Gournay seems to have been too soon Englished into De Gurney. Sir Matthew de Gournay however, in the time of Henry II. married a kinswoman of Hameline Plantagenet, Earl of Warrenne, but we find that it is Sir John de *Gurney* to whom the family owe their Arms. He fought indeed with the rebels under Montfort, in the battles of Lewes and Evesham, but afterwards, possibly to expiate his crime, accompanied Prince Edward to the Holy Land, and then assumed the Arms, '*Ar.* a Cross engrailed *gu.*' which are still borne by the Norfolk Gurneys.

Amongst men of genius who have borne Arms, those of Shakspeare and Chaucer have been handed down to us. The latter, '*Party per pale, ar.* and *gu.* a bend counterchanged,' and the crest a tortoise. The former '*Or*, on a bend *sa.* a spear of the first;' his crest, 'a falcon grasping a spear.'

The crest of Sir Walter Scott was a female figure, holding in one hand a sun of gold, and in the other a silver crescent with the motto, '*Reparabit cornua Phœbe.*'

In many English coats-of-arms we find badges of loyalty and courage. The Newmans, of Thornbury Park, assumed that name in 1802, their Arms containing an inescutcheon '*gu.* charged with a portcullis imperially crowned *or*,' granted by Charles II. to Colonel Newman for his distinguished conduct at the battle of Worcester.

Colonel John Gurwood, the hero of Ciudad Rodrigo, whose honourable augmentation has been described, (*page 156*), has also considerably altered his name,

which was originally Gorrevod, his ancestor, Jean de Gorrevod, and a cousin Laurent, afterwards Comte de Vaux, having distinguished themselves greatly under the Duke of Savoy in the battle of St. Quentin. Jean, it is said, was in 1557 taken prisoner and conveyed to Calais, at that time in the possession of the English, and from him the English Gurwoods are descended.

The family of the Lanes; of King's Bromley in the county of Stafford, bear a truly honourable testimony to their deeds of loyalty and courage. Jane, the daughter of Thomas Lane, is ever honoured as the lady who after the battle of Worcester, saved the life of Charles II. by riding behind him from Brentley, in Staffordshire, the ancient seat of the Lanes, to the house of her cousin, Mrs. Norton, near Bristol. Her brother, Colonel John Lane, conducted the king from the field of battle to his father's seat, and it is said that his devotion might have been rewarded with a peerage. This honour however he declined, and contented himself with permission to bear on a canton the Arms of England, added to his original Coat, with, for the crest 'a strawberry horse, bearing between his fore legs the royal crown,' a very fitting memorial of Miss Lane's courage and loyalty. Henry Dymoke, Esq., of Scrivelsby, the 'Champion' of England, belonged to one of the most ancient families in the kingdom, indeed it is said that the office of Champion was hereditary in their family before the Conquest, and that Robert de Marmion, to whom the castle and manor of Tamworth in Warwickshire, and the manor of Scrivelsby in Lincoln, were granted by William the Conqueror, to be held by grand serjeanty to perform the office of Champion at the king's coronation, had already exercised the same office to the Dukes of Normandy. This office was conveyed to the Dymokes by the marriage

of Margaret, (sole heiress of Joan Marmyon, who possessed the Manor of Scrivelsby,) with Sir John Dymmok of Dymmok, Gloucestershire, in the time of Edward III. It will be remembered that 'Marmion,' was cried by the heralds

'Lord of Scrivelbaye,
Of Tamworth tower and town,'—

and, if traditionary history be correct, the joint ancestor of Marmion and Dymoke, Sir Robert de Marmyon showed as little respect for the cloister as did his presumed descendant the lover of Clare. Sir Robert had expelled the nuns from the Abbey of Polesworth, situated on the estates granted him by William the Conqueror, and within twelvemonths after, when he had assembled a gay company of friends at his Castle of Tamworth, there appeared to him, one night as he lay in bed, S. Edith in the habit of a veiled nun with a crozier in her hand, and admonished him that unless he restored the Abbey of Polesworth unto the nuns her successors, he should suffer an evil death, and everlasting torments. Then she struck him on the side with the point of her crozier, so that he, crying out loud, his friends in the house, arose and advised him, as the only means of freeing himself from the pain of his wound, to confess him to a priest, and vow to restore to the nuns their possessions. This he, with his friend and brother in arms, Sir Walter Somerville did, and obtained from the nuns, whom they brought back, permission to be buried in the Abbey, the Marmion, in the chapter-house, the Somerviles in the cloister. Robert de Marmion, representative of this house in the time of John, first joined the French to avenge the death of Arthur, but afterwards made his peace, and was succeeded by his son Philip, whose

loyalty throughout all the troubled reign of Henry III. was unimpeachable. The office of champion, as has been said, passed into the Dymoke family in the time of Edward I., and their motto, '*Pro rege dimico*,' alludes both to their office and their name.

But I need not multiply examples. Enough have, I trust, been given to prove, that although Heraldry as a science belongs to the past, few or no additions being made to it in the present day, still that past is so closely connected with all that still interests us in mediæval History, Poetry, and Romance, that the student of Heraldry will find his labours well and amply repaid. Not only will new associations be discovered and new ideas awakened, but many points of history, studied with the aid of Heraldry, will stand out clear, prominent, and defined; and much, that would otherwise seem dull and uninteresting in the records of the past, becomes bright in imaginative colouring, and full of vivid life and animation, when Heraldry is called in to dissipate the mysteries of tradition, and display the realities concealed beneath the garb of romantic fiction.

Some little courage will perhaps be needed in the first instance, to commence a study so little popular as Heraldry has been of late; yet I think it is to the ignorance and wretched taste of heralds of the last century that we must attribute the degradation and unpopularity of this noble science, rather than to any inherent defect. When coats so barbarous as that blazoned below* were granted as marks of honourable

* The coat alluded to above was granted in 1760 to a family named Tetlow, seated at Haughton, in Lancashire—'Az. on a fess ar. five musical lines sa.; thereon a rose gu. between two escallops of the third; in chief a nag's head erased of the second, between two Cross-crosslets or; in base a harp of the last.' Crest, 'on a wreath a book

distinction, and blazoned in terms and technicalities which from long forgetfulness of their meaning had become almost a dead language, it is not surprising that simplicity and good taste should turn aside in dismay, without even pausing to inquire whether some deeper meaning might not be concealed beneath those technicalities, at least in more ancient charges. Still the time will come, nay, I think is even now approaching, when Heraldry, being better understood, will be more justly appreciated; and I venture to hope that the series of Chapters now completed, although forming, in truth, but an introduction to the science, may be in some degree instrumental in restoring it to its proper place.

‘ Verum animo satis hæc vestigia parva sagaci
Sunt, per quæ possis cognoscere cætera tute.’

LUCRETIVS.

erect *gu.*, clasped and ornamented or; *thereon a silver penny, on which is written the Lord's Prayer*; on the top of the book a dove proper, in its beak a *crowquill sa.*—to commemorate an achievement performed by one of the family, namely, writing the Lord's Prayer within the compass of a silver penny with a crow-quill! Motto, ‘PRÆMIUM VIRTUTIS HONOR!’ Scarcely less absurd are the Arms granted to Sir Sidney Smith, a veteran who, as Lower observes, had ‘deserved better of his country.’

GLOSSARY.

A.

A. Abbreviation for *argent*, silver.

ABASED, ABASSÉ. When any ordinary is borne below its usual place.

ABATEMENTS. Marks of disgrace, nine in number, seldom or never used.

ACCOLLÉ. (From the French, *col*, neck.) Gorged or collared.

ACCOLLÉ. (From *colle*, glue, Fr.) Placed side by side, as was customary with shields before the custom of impaling arms was introduced.

ACHIEVEMENTS. Coats of arms in general, especially funeral escutcheons.

ADORNED. Back to back.

ADUMBRATION. The shadow of any charge.

AFFRONTÉ. Facing the spectator.

AGNUS DEL. Holy Lamb.

ALAUNT, ALANT. A mastiff with short ears. In the arms of Lord Dacre.

ALBERIA. A white shield.

ALLIÉ. Rounded.

ALLERION. (Plate 1.) An eagle displayed without beak or feet.

1.



ALLIANCE, Arms of. Arms obtained by marriage with an heiress.

AMBULANT. Walking.

ANCIENT. See ANSHENT.

ANCHORED, *Anchry* or *Ancrée*. A variety of the cross motine, with longer limbs.

ANNULET. A ring; derived, probably, from the links in chain armour. The difference assigned to the fifth son.

ANNULETTY. Ringed.

ANSHENT, or ANCIENT. A small flag ending in a point.

ANTELOPE. Heraldically depicted.

ANTONY, *Cross of*. See TAU.

ARCHED, ARCHY. Any ordinary embowed.

ARGENT. Silver. Called sometimes, in the arms of princes, *Luna*; and of peers, *Pearl*.

ARMED. When any beast of prey has teeth or claws, or any beast of chase (except stags, &c.), horns and hoofs, or any bird of prey beak or talons, of a different tincture to the body; he is said to be *armed* of such a tincture.

ARMES PARLANTES. Allusive arms, containing *canting* charges, which allude to the name of the bearer.

ARMES *pour enquerir*. Intended to excite inquiry.

ARMING DOUBLET. A surcoat.

ARMS. Armorial bearings; charges on the shield. They are of eleven kinds:—1. Arms of Dominion. 2. Of Pretension. 3. Of Succession. 4. Of Family. 5. Of Assumption. 6. Of Alliance. 7. Of Adoption. 8. Of Concession. 9. Of Patronage. 10. Of Office. 11. Of Community.

ARMS. See COLLEGE OF; COAT OF.

ARMS *composed*. Before marshalling was introduced, a gentleman added a portion of another coat to his own, to mark descent or alliance.

ARRIÈRE. Backwards. *Volant en arrière*, flying from the spectator upwards.

ASCENDANT. *Flames*, &c., issuing upwards.

ASHEN KEYS. Seed vessels of the ash-tree.

ASPECT. Expresses the position of the animal.

ASPERSED. *Semé*, strewed, &c.

AT GAZE. Applied to animals of the stag kind, as *stantant gardant* to beasts of prey.

ATTIRE. Clothing; also a single horn of a stag.

AUGMENTATION. An additional charge, granted to a person by his sovereign as a special mark of honour.

AYELLANE CROSS. See CROSS *arellane*.

AURIFLAMME. See **ORIFLAMME**.

ASURE. Bright blue, sometimes called Inde, from the sapphire which is found in the East.

B.

BACHELOR, Knight. See page 67.

BADGE, or Cognizance. A mark of distinction somewhat similar to a crest, but not placed on a wreath, nor worn upon the helmet.

BADGER. In blazon this animal is often called a *Gray*, and occasionally a *Brock*.

BAGWYN. An imaginary beast like the heraldic antelope, but having the tail of a horse, and long horns curved over the ears.

BALCANIFER, or BADAQINIFER, was the designation of the standard-bearer of the Knights Templars, Baldanum being a low Latin word for standard.

BANDE. The French term for a bend dexter.

BANDEROLLE, or BANNEROLE. See p. 43.

BANNER. In the old French **BAN**. A banner is a square flag, painted or embroidered with Arms, and of a size proportioned to the rank of the bearer.

BANNERET. See **KNIGHT Banneret**. A flag usually about a yard square, several of which are carried at great funerals.

BAR. An ordinary resembling the fess in form, but occupying only one-fifth of the field.

BARBED. Bearded.

BARBEL. A fresh-water fish occurring in the Arms of the Duchy of Bar.

BARON. The fifth and lowest rank of the British peerage.

BARBE. The French term for a bend sinister.

BARRULET, BARRELET, or BRACELET. A diminutive of the **BAR**, of which it is one-fourth, and that is to say, a twentieth part of the field.

BARRY, BARRULY. "Barring" (Chaucer). A word denoting that the field is horizontally divided into a certain even number of equal parts.

BARB-GENELLES. Bars voided, or closets placed in couples. They derive their name from the Latin *gemellus*, double.

BARWISE. Horizontally arranged in two or more rows.

BASE. The lower part of the shield. See **POINTS** of the **Escutcheon**.

BASE, BASE-BAR, or BASTE. Portion of the base of a shield, equal in width to a bar, parted off by a horizontal line. See **PLAIN POINT**.

BASILISK. A fictitious creature, resembling (if not the same as) the cockatrice, but having an additional head, (like that of a dragon,) at the end of the tail. It is sometimes called an *amphisien cockatrice*.

BASKET, Winnowing. See **VANE**.

BASNET, or BASINET. Properly a plain circular helmet, resembling a basin.

BASTON. See **BATON**.

BATON, BASTON, BATTOON, or BATUNE. Often called a *Sinister baton*, and by some (though erroneously), a *Fissure*: a diminutive of the Bend sinister, of which it is one-fourth in width. It resembles that ordinary in general form, but is coupé at both extremities. The sinister baton is invariably a mark of the illegitimacy of the first bearer; it may be of metal, when assigned to the illegitimate descendants of royalty, but must, in every other case, be of colour: even though placed upon another colour. It is said that the baton should not be laid aside until three generations have borne it, and not then, unless succeeded by some other mark assigned by the king-of-arms, or unless the coat is changed. *Dexter Batons* are but rarely met with.

BATON CROSS. See **CROSS potent**.

BATTLED. See **EMBATTLED**.

BAUCEANT. See **BEAUSEANT**.

BAUDRICK. A sword belt, which was one of the distinctions of a knight. It was no doubt the prototype of the Bend.

BAUTEROLL. See **BOTEROLL**.

BEACON. (From the Saxon *Becan*, discernible.) An iron cage or trivet, which, being placed upon a lofty pole, served to guide travellers across unfrequented tracts of country, or to alarm the neighbourhood in case of an invasion or rebellion.

BEAKER. See **EWER**.

BEARDED. Used of Ears of Corn.

BEAUSEANT, or BAUCEANT. The name of the banner of the Knights Templars, in the thirteenth century. It was an oblong flag, per fess, *sable* and *argent*, one of the longer sides being affixed to the staff.

BEAUVOIR. See **BEAVER**.

BEAVER, or BEAUVOIR. That part of the helmet which opens to show the face.

BEQUÉ. Beaked.

BEFFROY or BEFFROY DE VAIR. The French term for Vair.

BEND [i. e. *Bend Dexter*]. An ordinary, probably derived from the *Baltheus*, *Cingulum militare*, or *Baudrick*.

BEND (in). A term used when bearings are placed *bendwise*.

BEND SINISTER. An ordinary, resembling the Bend in form, but extending from the sinister chief to the dexter base; (the *Scarpe*, dim. one-half, and the *Baton* one-fourth of its width).

BENDLET, GARTER, or GARTIER, also COST, or COTTICE, and RIBAND. Half, one-fourth, and one-eighth of the width of the Bend.

BESANT, BESANT, or BESAUNTE. A roundlet, *or*. It represents a coin of Byzantium.

BESANTÉ. Semé of Bezants.

BILLET. A small oblong figure, generally supposed to represent a sheet of paper folded in the form of a letter.

BILLETÉ. Semé of Billets.

BIRDS. When birds are mentioned in blazon, without expressing their species, they should be drawn in the form of the blackbird.

BLADED. An expression used when the stalk of any grain is of a colour different to the ear.

BLASTED. Leafless.

BLAZON. A word derived from the German *Blasen*, to blow (a horn or trumpet). It signifies to describe a coat-of-arms in such a manner, that an accurate drawing may be made from the description. In order to do so, a knowledge of the points of the shield is particularly necessary. See **POINTS** of the **Escutcheon**: also p. 161.

BLEMISHED. Having an abatement.

BLOCK-BRUSH. A bunch of knee holly, used by butchers to clean their blocks, and the insignia of their company.

BLODIUS. See **GULES**.

BLOOD-COLOUR. See **SANGUINE**.

BLUE. See **AZURE**.

BLUE MANTLE. The title of one of the English Pursuivants.

BODY HEART. See **HEART**.

BOLT, Bird. A blunted arrow.

BOLT, Prisoner's. See **SHACKBOLT**.

BONNET. The velvet cap within a coronet.

BONNET, Electoral. (Plate 2.) A cap of crimson velvet, turned up with ermine.

2.



BOOKS. Borne either open or closed.

BORDURE. This bearing occupies one-fifth of the field, generally used to mark a younger branch of the family; charged, they often allude to maternal descent; comonly, signify illegitimacy.

BORDURE ENALURON. Charged with eight birds.

BORDURE OF ENGLAND. *Gu.* charged with eight Lions.

BORDURE OF FRANCE. *Az.* charged with eight Fleurs de lis.

BORDURE OF SCOTLAND. *Or.* charged with the Tressure.

BOTEROLL, or BAUTEROLL. See **CRAMPET**.

BOTONNÉ. See **CROSS**, &c.

BOUCHIER'S-KNOT. See **KNOTS**.

BOURDON. See **STAFF** (Palmer's).

BOURDONNÉ. Terminating in a round knob.

BOWED. See **EMBOWED**.

BOWEN'S-KNOT. See **KNOTS**.

BOWGET. See **WATER-BOWGET**.

BRACED. Interlaced.

BRACELET. See **BABULET**.

BRAND. A sword.

BREASTPLATE. See **CUIRASS**.

BREATHING. Applied to the stag, means *at gaze*.

BRETESSE. See **EMBATTLED**.

BRIDGE. In blazoning, the number of arches to be correctly described.

BRIGANDINE or BRIGANTINE. A jacket, quilted with iron.

BRISURES, or BRIZURES. Marks of cadency.

BROAD-ARROW. Resembles a Pheon.

BROCK. A Badger.

BROGUE, Irish. A kind of shoe.

BRONCHANT. (French.) Signifying placed over a field, semé of any small charges.

BROOM-PLANT. See **PLANTA GENISTA**.

BRUSK. See **TENNÉ**.

BUCKLE, or FERMAILLE. Of various forms.

BUDGET. See **WATER BOWGET.**

BUGLE HORN, or HANCHET. Tyrwhitt says, 'In some parts of the North, a bull is still called a Boogle.'

BURGONET. A helmet, or steel cap.

BUTT. The flounder.

C.

CABOSHED, CABOSSED, or CABOCHED. (Plate 3.) *Otherwise Trunked.*
A beast's head, full-faced.

3.



CADENCY, Marks of. Otherwise called *Brisures, Distinctions, Differences.* See p. 212.

CALTROP, or CALTRAP. See **CHEVAL-TRAP.**

CALVARY CROSS. See **CROSS (Calvary).**

CAMP. See **COMPONÉ.**

CANDLESTICK. In the arms of the Founders' Company. See also **MORTLOWE.**

CANNET. A duck without beak or feet.

CANTING Arms. See pp. 156, 233; **ARMES PARLANTES.**

CANTON. An ordinary, resembling the quarter in form, but smaller: generally about one third the size of the chief. It may be charged or not.

CANTONED. A Cross between four charges is sometimes said to be *cantoné*, or *cantonnée*, with such charges.

CAP. *Of various forms.* *Cardinal's*, red, with tassels pendant from its labels in five rows. A black cap, with three rows, belongs to Abbots; with two, to Prothonotaries; with one on each side, to all clergymen; of these, the Cardinal's only has usually been borne in England.

CAP. *Copped.* See **MORION.**

CAP of Dignity or Maintenance. See **CHAFEAU.**
long or Infula. See **CREST** of Walpole, p. 260.

- CAPARNOX.** *Housing.* The embroidered covering of a horse, often charged with arms. See *SEALS* of Edward Crouchback, Earl of Lancaster, Edward I. &c., &c.
- CAPPELINE.** See *MANTLING* and *WRATH*.
- CARBUNCLE.** See *ESCARBUNCLE*, also used for *or*.
- CAREERING, of a horse.** Salient in a beast of prey.
- CARTOUCHE.** An oval escutcheon, used by Popes, &c.
- CASTLE.** Used alone, signifies generally either a single tower, or two towers with a gate between them.
- CAT-A-MOUNTAIN.** Wild Cat.
- CATERFOIL.** See *QUATREFOIL*.
- CELESTIAL CROWN.** See *CROWN celestial*.
- CENTAUR.** See *SAGITTARY*.
- CENTRE-POINT.** Fess-point.
- CERCELÉ.** See *CROSS cercelle*, and *SARCELLED*.
- CHAD, S.** *Cross of.* See *CROSS potent*, &c., p. 193.
- CHAFANT.** Enraged.
- CHAINS.** Often fixed to the collars of animals, or borne as distinct charges.
- CHAINED.** See also *GORGED*.
- CHAIN SHOT.** See page 260.
- CHAMPAGNE, CHAMPAINE, or CHAMPION.** Pointed.
- CHAFE.** See *CRAMPET*.
- CHAPEAU, or CAP OF DIGNITY.** Cap of red velvet, turned up with ermine.
- CHAPEAU DE FER.** See *MORION*.
- CHAPERONNE, CHAPONEN, or SHAFFEROON.** The small shields variously charged, placed on the heads of horses at pompous funerals.
- CHAPLET.** A garland of leaves, with four flowers placed at equal distances.
- CHARBONCLE.** See *ESCARBUNCLE*.
- CHARGE.** Anything borne on an escutcheon.
- CHARGED.** A shield bearing some device.
- CHARGER.** A dish.
- CHAUSSÉ-TRAP.** See *CHEVAL-TRAP*.
- CHECQUY, Checky, Chequer-bearing.** Covered with small squares of metal and colour, placed alternately.
- CHERRY.** See *SANGUINE*.
- CHESTER HERALD.** See *HERALDS*.
- CHEVAL-TRAP, CALTRAP, GALTRAP, or CHAUSSÉ-TRAP.** An instrument thrown on the ground to injure the feet of horses.

consisting of three spikes, one of which is ever uppermost.
See p. 260.

CHEVRON. An ordinary, derived from a pair of rafters. Diminutives, *Chevronel*, half; and *Couple-close*, one fourth of its width. See p. 175.

CHEVRON, Arched, Couched. (Springing from the sides of the escutcheon.) *Debruised* or *fracted* (the middle divided, and turned back). *Rompu, double, dancette*, or *downcast* (divided in the same way, and turned upwards).

CHEVRONEL. See **CHEVRON**.

CHIEF. An ordinary, occupying about one third of the shield, from the top downward. See p. 161.

CHIEF POINTS. See **POINTS**.

CHIMERA. See p. 279.

CHOUGH. *Cornish.* See **CORNISH CHOUGH**.

CHRISTIFERUS. The bearer of the Standard on which was displayed a figure of Christ on the Cross.

CHRONEL. See **CRONEL**.

CHRYSTAL. Sometimes used in blazoning the arms of peers for *Ar.*, instead of *pearl*.

CIMIER. See **CREST**.

CINABAR, or CINABRE. See **GULES**.

CINOPLE, or SINOPLE. See **VERT**.

CIRCLE OF GLORY. *Nimbus*.

CIVIC CROWN. See **CROWN**.

CLARENCIEUX. See **KINGS-OF-ARMS**.

CLEOHÉ. See **CROSS**.

CLOSE. Applied to the wings of birds. Also to a helmet with the vizor down.

CLOSE COUPED. See **COUPED**.

CLOSET. A diminutive of the Bar.

CLOSETTY. Barry of many pieces.

CLOUÉ. Nailed. See **LATTICED**.

CLYMAUT. Salient; applied to the goat.

COAT-OF-ARMS, or COAT-ARMOUR. General term for the shield or escutcheon, properly applicable to the surcoat; of a pursuivant especially.

COCKATRYCE. An imaginary monster. See p. 277.

COCKATRYCE (AMPHIBIEN). See **BASILISK**.

COEUR POINT. Fess point.

COGNISANCE. See **BADGE**.

COINTME. A Tabard or Surcoat.

- COLLAR OF SS.** See *S.*
- COLLEGE-OF-ARMS.** Herald's College. See p. 66.
- COLOURS.** See *TINCTURES*.
- COLUMBINE.** *Flower.* A Badge of the House of Lancaster.
- COMB.** Arms of *TUNSTALL*, of Yorkshire, one of whose ancestors was barber to William the Conqueror.
- COMBATANT.** *Of lions.* Rampant, face to face.
- COMBEL.** See *FILLET*.
- COMMISE CROSS.** See *CROSS* *tan*.
- COMPARTMENT.** In Scotch heraldry, a kind of carved panel placed below the shield.
- COMPLEMENT, in her.** Used of the *Full moon*.
- COMPONÉ, or GOSONÉ.** (See Plate 4.) Said of an ordinary; composed of small squares, of two tinctures alternately, in one row.
- COMPOSED ARMS.** An additional charge added to the original coat; to show alliance or descent—before quartering was used.
- CONCESSION.** Arms of augmentation. See p. 151.
- CONEX.** The rabbit.
- CONFRONTÉ.** Of animals facing one another.
- CONJOINED, or CONJUNCT.** Joined together.
- CINTOURNÉ.** Turned towards the sinister, contrary to the general rule.
- CORBIE, Corbeau, or Corbie crow.** A raven.
- CORDED.** Bound with cords.
- CORDON.** A silver cord, sometimes encircling the arms of Widows.
- CORNISH CHOUGH.** A bird of the crow kind, very common in Cornwall.
- CORONEL.** See *CRONEL*.
- CORONET.** A mark of rank. See p. 259.
- CORONETTÉ.** Adorned with strawberry leaves.
- COST.** See *BENDLET*.
- COTTICE.** See *BENDLET*.
- COUCHANT.** Lying down, with the head upright, to distinguish the position from dormant. The tail should be coward.
- COUCHED.** See *CHEVEON*.
- COUÉ.** See *COWARD*.
- COUNTER-CHANGED.** Signifies that the field consists of metal and colour separated by one of the lines of partition named from the ordinaries, and that the charges, or parts of charges placed upon the metal, are colour, and vice versâ.

- COUNTER, Couchant, Passant. *Of animals.* Lying side by side, one head facing the dexter, the other the sinister.
- COUPÉ. Party per fess. (French.)
- COUPED, or COUPY. Cut off in a straight line, said of heads or limbs of animals.
- COUPED CLOSE. Cut close to the head.
- COUPLE CLOSE. See CHEVRON.
- COURANT, CURRENT, or CURSANT. Running at full speed, as the white horse of Hanover.
- COWARD, COWED, or COUÉ. A Lion or other beast, having his tail between his hind legs, which is usually reflected over his back.
- CRAMPET, CHAPE, or BOTEROLL. The metal termination of a scabbard.
- CRENELLÉ. See p. 176.
- CRESSENT. A half-moon, with the horns uppermost.
- CRESSET. See BEACON.
- CREST. A cognizance, or device fixed to the helmet. See p. 292.
- CRI DE GUERRE. War cry. Many ancient mottos were war-cries, in Scotch called Slughorns.
- CRINED. Used of hair, in man or animal, when of a different tincture from the body.
- CROIX, rouge. A Pursuivant. See p. 55.
- CROUEL or CORONEL. The head of a jousting lance.
- CROSIER or CROZIER. The crook of a Bishop or Abbot.
- CROSS. The most honourable ordinary. When plain it should occupy one fifth, when charged one third of the shield.
- CROSS anchored. Resembling the *Moline*.
- CROSS of *S. Andrew*. See SALTIRE, and p. 185.
- CROSS annulety. Ringed.
- CROSS avellane. Formed of filberts.
- CROSS boutonée trellée. Ending in the 'clubs,' seen in playing-cards.
- CROSS, Calvary. On steps.
- CROSS cerclés, cercelés. Resembles the *C. Moline*.
- CROSS of *S. Chad*. See CROSS potent; p. 193.
- CROSS crosslet. The extremities crossed.
- CROSS degraded. Joined by steps to the sides of the shield.
- CROSS entrailed. Traced in outline: the colour of the field being seen through.
- CROSS erminée. Of four ermine spots.
- CROSS fichée. Pointed at the bottom.

- CROSS *fleury*. See p. 202.
 CROSS of *S. Julian*. A CROSS-crosslet, placed Saltire-wise.
 CROSS *Moline*. See p. 200.
 CROSS *pall*. See PALL.
 CROSS, *paternoster*. Formed of strings of beads.
 CROSS *patence*. See p. 199.
 CROSS *pattée*. See p. 199.
 CROSS *patriarchal*. See p. 205.
 CROSS of *S. Patrick*. Ar. a Saltire gu.
 CROSS *pointed*. The extremities of the Arms pointed.
 CROSS *pomel* or *bourdonnée*. The extremities of the Arms knobbed.
 CROSS *potent*. See p. 193.
 CROSS *tau*, of *S. Anthony*. See p. 202.
 CROSS *wreathed*. See WREATHED.
 CROUCH or CROWCHE. A cross.
 CROWN. Usually implies a ducal coronet without the cap. Generally shewing three leaves only.
 CROWN of *England*. See p. 254.
 CROWN of *Charlemagne*. Borne by five of our Kings as Arch-treasurers of the Holy Roman Empire.
 CROWN of *Scotland*. Borne in the crest of Scotland.
 CROWN of *Hanover*. Assumed June 8, 1816.
 CROWN of a *King of Arms*. See p. 47.
 CROWN *celestial*. An eastern crown with stars on each point.
 CROWN *eastern*. See p. 258.
 CROWN *imperial*. Belonging to the German Empire.
 CROWN *mural*. See p. 258.
 CROWN *naval*. Formed of masts of galleys with topsail and sterns, placed alternately.
 CROWN *papal*. See TIARA.
 CROWN of *rue*. In the Arms of Saxony.
 CROWN of *thorns*. In the Arms of Tauke. See p. 258.
 CROWNED. Of *animals*. A ducal coronet is implied.
 CRUICILLY, or CRUSILLY. Semée of Cross-crosslets.
 CRUTCH, *pilgrim's*. See STAFF.
 CUPPULES. Bars. Bars-Gemelles.
 CYGNET ROYAL. A Swan, gorged with a ducal coronet, having a chain affixed and reflected over the back.

D.

DANCETTE, or DANCY. Indented three times.

DEBRUIED. An animal having any Ordinary placed over it, and a part of the field. (Plate 4.)

4.



DECHAUSSÉ. See **DIAMEMBERED.**

DECKED. Having feathers with edges of a different colour.

DECREMENT, of the Moon. See **DECRESCENT.**

DECRESCENT. A half-moon with horns turned to the sinister.

DEFAMED. Having lost its tail.

DEGOUTTÉ, See **GUTTÉ.**

DEGRADED. Placed upon degrees.

DEGREES. Steps.

DEMEMBRÉ. Dismembered.

DEMI, DEMY. Half.

DENTED, DENTELLÉ. See **INDENTED.**

DETRIMENT. Decrescent, or sometimes eclipsed.

DEVICE. A Motto, or Badge.

DEVOURING. See **VORANT.**

Dexter. The right hand of the shield.

DIAMOND. See **SABLE.**

DIFFAMÉ. Defamed.

DIMIDIATION. Arms joined by halves. See Plate 6.

DIMINUTIONS. See **CADENCY.**

DISARMED. Without arms: that is, teeth, claws, &c.

DISCLOSED. With wings open, and pointing downwards.

DIEMEMBERED. A Lion having the head, tail &c., cut off, and placed near the body.

DISPLAYED. Wings open and raised.

DISTINCTIONS. See **CADENCY.**

DOMINION, Arms of. See p. 151.

E.

- EAGLE**, Double-headed. Arms of Austria, &c.
EASTERN CROWN. See **CROWN**.
EAU, *gutté d.* See **GUTTÉ**.
EIGHTFOIL. With eight divisions or segments.
EMBATTLED. See p. 176.
EMBOWED. Bent or bowed.
EMBRACED. See **BRACED**.
EMBRUED. Dipped in blood.
EMERALD. See **VERT**.
EMERASSES. Small escutcheons fixed on the shoulders.
ENALURON. A Bordure charged with birds.
ENDORSE. A diminutive of the pale.
ENGOUANT. Swallowing.
ENGRAILED. Scolloped inwardly.
ENSIGNED. Having a coronet, &c., on the shield.
ENTÉ. Placed on a point at the base of the escutcheon.
ENTIRE throughout. Said of crosses which extend to the sides of the escutcheon.
ENTRAILED. Outlined.
ENVELOPED. Entwined or enwrapped.
ERADICATED. Of a tree, torn up by the roots.
ERASED. (Plate 5.) Of an animal's head torn off.

5.



- ERECT**. Placed erect on the shield.
ERMINE. A fur. See p. 165.
ESCARBUNCLE, or **CARBUNCLE**. A precious stone, represented by a star of six or more rays.
ESCARPE. See **SCARPE**.
ESCOCHEON. See **ESCUTCHEON**.
ESROLLS. Scrolls.
ESCUTCHEON. The shield.
ESQUIRE, **EQUIRE** or **ESQUIERRE**. (French, *Équerre*). A figure somewhat resembling the Gyron.

ESQUIRE. A gentleman ranking next below a knight, formerly a knight's scutifer, or shield-bearer.

ESTOILE. A star of six points wavy.

EXPANDED. Displayed.

EYRANT. Of eagles in their nests.

F.

FALSE HERALDRY. Incorrect blazon.

FAN. See **VANE**.

FEATHER. A Badge of Edward the Black Prince and others.

FEMME. A wife.

FER DE MOULIN. Millrind; the iron of a millstone.

FESS. An ordinary. See p. 161.

FESS point. See **POINTS OF THE ESCUTCHEON**.

FESSWISE. Horizontally placed.

FETLOCK. A badge of King Edward IV.

FIELD. The surface of the shield.

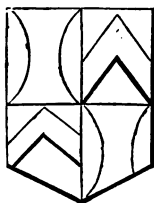
FIGURED. Of the sun, moon &c., with a human face.

FIMBRIATED. A narrow edging round any ordinary.

FITCHÉE. See **CROSS**.

FLANCHES. (Plate 6.) Borne in pairs, cut away from the sides of the shield.

6.



FLEECE. See **TOISON**.

FLEUR DE LIS. Arms of France, also a mark of cadency.

FLEURY, FLORY, &c. Terminating in Fleurs de lis. See **CROSS FLORY**.

FLEURY COUNTER FLEURY. Fleurs de lis placed alternately

FLUKE. The flounder.

FORKED. See **FOURCHÉ**.

FORMÉ. See **PATTÉ**.

FOUNTAIN. A roundel barry wavy of six, ar. and az.

FOURCHÉ. Forked.

FRACTED. Of broken lines.

FRANCE, label of. Probably a label, charged with *Fleurs de lis*.

FRASIER. Strawberry plants.

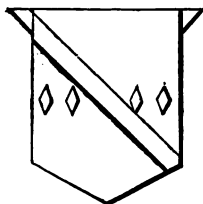
FRET. An ordinary. See p. 187.

FRETTE. Interlaced.

FURS. On shields. See p. 165.

FUSIL. A charge resembling the lozenge. (Plate 7.)

7.



FUSIL bend. Fusils joined together in that form.

FUSIL, Cross of. Formed of fusils placed upright.

FUSILLY. Checquered, in fusil-shaped compartments.

G.

GALTHRAP. See **CHEVAL-TRAP**.

GAMBE. See **JAMBE**. (Plate 8.)

8.



GARBE. A wheat sheaf. See p. 216.

GARDANT. Having the face turned towards the spectator.

GARLAND. See **CHAPLET**.

GARTER or GARTIER. A Bendlet.

GARTER, ORDER OF. See p. 92.

GARTER KING OF ARMS.

GAUNTLET. A glove mail, dexter or sinister.

GAGE. See **AT GAGE**.

GED. Another name for the pike.

GEMEL. See **BARB-GEMELLE**. Twin.

GENET. A small animal resembling a fox.

GENTLEMAN. A person of noble descent.

GEORGE, S. Patron Saint of England, and of the Order of the Garter, also of Genoa.

GEORGE, the. The jewel of the Order of the Garter.

GEORGE, S., Banner. White with a red Cross.

GIBON. See **GYRON**.

GLORY. Nimbus.

GOBONÉ. See **COMPONÉ**.

GOLD. See **OR**.

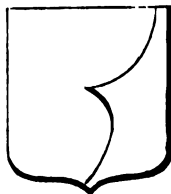
GOLDEN FLEECE. See **TOISON**.

GOLFE. A roundlet purple.

GONFANON. A moveable banner, with three streamers.

GORE. (Plate 9.) Either dexter or sinister, the former is honour-

9.



able, the latter being *tenné*, dishonourable, and an abatement for cowardice.

GORGED. *Collared.* If not plain, the kind must be expressed.

GORGES. See **GURGES**.

GOULIS and GOWLIS. Crimson (gules).

GRAY. A badger, called also brock.

GREEN. Vert.

GRICE. A young wild boar.

GRIFFIN or GRYPHON. See p. 277.

GUIDON or GUYDHOMME. The commander's flag or standard, but one third smaller.

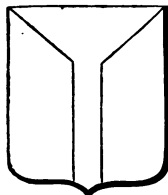
GULES. Crimson. Blazoned as Mars, or ruby.

GURGES. A whirlpool.

GURNET, GURNARD or GOURNET. A fish, called in Cornwall tubbe.

GUSSET. (Plate 10.) Either dexter or sinister; when *sanguine* both are abatements.

10.



GUTTÉ. Sprinkled with drops.

GUTTÉ *d'eau*. White.

GUTTÉ *de larmes*. Blue.

GUTTÉ *de prix*. Black.

GUTTÉ *de sang*. Red.

GUTTÉ *d'huile* or *d'olive*. Green.

GUTTÉ *d'or*. Of gold.

GYRATION. A winding.

GYRON. A Charge of Spanish origin. See p. 186.

GYRONNY. Lines drawn from chief to base, from dexter to sinister, and fesswise, forming eight triangular figures on the shield.

H.

HABERGEON. A coat of mail without sleeves.

HAME. A horse-collar, borne by Saint John.

HAMMER. In the Arms of Martell.

HAND, red. The baronet's badge.

HARP. Arms of Ireland.

HARPY. An imaginary creature.

HATCHET. Danish axe.

HATCHMENTS. Funereal escutcheons, the Arms being placed on a lozenge-shaped shield.

HAUBERK. A cuirass.

HAURIENT. Breathing, applied to fish, erect.

HAWK'S BELL. A little circular bell, attached to the hawk's leg by leather thongs.

HAWK'S LURE. (Plate 11.) A decoy used in falconry; two wings, joined with a line.

11.



HAWMED. See **HUMETTY**.

HEAD, human. Not an uncommon charge.

HEAD, maiden. A woman's head.

HEAD, Moses'. Represented with two horns or rays.

HEAD, Satyr's. A human head with asses' ears, called also the head of Midas.

HEAD, Whittat's. Human head with short horns.

HEALME. See **HELMET**.

HEAME. See **HAME**.

HEART. In the Douglas Arms.

HELMET. Used of different forms to denote the rank of those above whose shields they are placed.

HEMP BREAK, or HEMP HACKLE.

HERALD. See p. 46.

HERALDRY, False. Incorrect blazonry, such as placing metal upon metal, &c.

HERMINES. (French.) Ermine.

HIRONDELLE. Swallow.

HONOUR POINT. See **POINTS**.

HOOFED. Unguled.

HORSESHOES. Usually borne turned up at the extremities.

HOSPITALLERS. Knights of S. John.

HOUCHE DES ARMES. Surcoat.

HOUSELEEK. See **SENGREEN**.

HUITFOIL. A flower of eight leaves.

HUMET. A fess or bar coupéd.

HUMETTY. Coupéd. Used of ordinaries only.

HUNTER'S HORN. See **BUGLE**, p. 271.

HURST. A wood of small trees.

HURT. A roundel azure.

HURTY. Semée of hurts.

HYACINTHE. See **TENNÉ**.

HYDRA. A dragon-like monster, with seven heads.

I.

ICICLE. A charge of the same shape as a drop, but reversed.

IMPALE. To join two coats in one shield; the charges on each are preserved entire on each part, but a bordure, or any similar ornament, is not continued down the centre line. Bishops, &c., as well as Kings-of-Arms, impale their paternal arms with the insignia of their see or office.

IMPERIAL CROWN. See CROWN. Also p 256.

INCENSED, or ANIMÉ. Said of wild beasts with fire issuing out of mouth and ears.

INCREMENT. *The moon in her.* See INCRESCENT.

INCRESCENT. A half-moon, the horns to the dexter.

INDE. Azure.

INDENTED. Notched like dancetté, but smaller.

INDENTELLY, INDENTED PERLONG, &c. With deeper notches.

INDENTED point in point. Must generally be counterchanged.

Indented throughout, forming alternate vandykes.

INESCUTCHEON. A small escutcheon, in the centre of the shield.

INFAMED. See DEFAMED.

INFLAMED. Burning with fire.

INFULA. Long cap.

INK-MOLINE. See FER DE MOULIN.

INQUIRE. Arms to inquire, curious and unusual, or false blazonry, to excite inquiry. See ARMS of Jerusalem.

INTERCHANGED. See COUNTERCHANGED.

INTERFRETTED. Interlaced.

INVECTED, INVECQUED. The reverse of engrailed.

INVERTED. Reversed.

INVOLVED. See SERPENTS.

ISSUANT. Rising from the bottom line of the shield, the top line of a fess, or from a coronet.

J.

JACK, UNION. See UNION JACK.

JACYNTH, or HYACINTHE. See TENNÉ.

JAMBE, or GAMBE. The leg of any beast cut off.

JELLOPED, JOWLOPPED. Used of the comb and gills of a cock, when tintured differently from his body.

JERUSALEM CROSS. See *Cross potent*.

JESSANT. Springing forth.

JESSANT DE LIS. A leopard's head, with a Fleur de lis issuing from it.

JESSES. The thongs by which bells are fastened to a falcon.

JOINANT. Conjoined.

JULIAN CROSS. See *Cross of S. Julian*.

JUMELLE. See *BARB-GEMELLES*.

JUPITER. Azure.

JUPON, or JUST AU CORPS. A surcoat.

K.

KATHARINE-WHEEL. The instrument of S. Katharine's martyrdom.

KEY. The emblem of S. Peter, and of the Priestly Office; borne by many Bishops, and formerly by Abbays.

KING-OF-ARMS. The principal Herald.

KNIGHT. A title of honour. See p. 68.

KNOTS. Borne of different forms as Badges:—Bouchier's Knot, Bowen's, Dacre's, Knot of Navarre or Gordian Knot, Harrington's Knot, Heneage's, Lacy's, Stafford's, Wake's.

KNOTTED. See *RAGULY*.

L.

LABEL. A mark of cadency.

LADDER, SCALING. Common in Welch Arms.

LAMB, HOLY or PASCHAL LAMB. A lamb nimbed, the nimbus *or* with a cross *gu*. The Lamb bears a Banner *ar*, Cross and ends *gu*.

LAMBEL. See *LABEL*.

LAMBREQUIN. The mantling of a helmet.

LAMPASSÉ. See *LANGUED*.

LANCASTER, rose of. A red rose.

LANCASTER Herald. See p. 61.

LANCE. A tilting spear.

LANGUED. When an animal's tongue is of a different colour to its body.

LARMES. See *GUTTÉ DE*.

LATTISED. A Fret cloué.

LEOPARD. Usually *borné gardant*, when rampant called by the French *Leopard lionné*.

LEOPARD, or LIEPARD. A lion *passant gardant*.

LEUB. See LURE.

LEVER. The cormorant.

LEZARD. See LIZARD.

LIEBARDE. Leopard.

LILY. Always represented *slipped*.

LILY POT. A pot of lilies of the valley.

LIMB. Of a tree.

LINED, *double*. Lining of a mantle.

LINED. Of an animal with a line attached to its collar.

LINES OF PARTITION. See p. 178.

LINKS OF FETTERS. See SHACKBOLT.

LION. Rampant, passant, &c. &c. See p. 227 to 230.

LION, *demi*. A half lion.

LION of England. *Passant gardant, or*.

LION's *jambe* and *tail*. Both used as charges.

LIONCEL. Two or more lions in a coat are called lioncels.

LION-DRAGON. The fore part of a lion, and the hind part of a dragon.

LION-POISSON. Half lion, half fish.

LIONNÉ. See LEOPARD.

LIS. Fleur de lis.

LITVIT'S SKIN. A pure white fur.

LIZARD, LEZARD. An animal somewhat resembling a wild cat.

LOCK. See FETLOCK.

LOCKETS. See MANACLES.

LODGED. Couchant.

LOLLING. See PREYING.

LOPPED, or SNAGGED. The limb of a tree cut transversely.

LOWERED. Abased.

LOZENGE. A diamond-shaped charge.

LOZENGY. Covered with lozenges of alternato tinctures.

LUCY, LUCE. A pike.

LUMIÈRES. The eyes.

LUNA. Argent.

LURE. See HAWK'S LURE.

LUTRA. (French, *Loutre* and *Louterel*.) The otter.

LYBEARDE. See LEOPARD.

LYMPHAD, or GALLEY. An ancient ship, with one mast.

LYON. Lion.

LYON KING-OF-ARMS. See p. 52.

LYONCEL. See **LIONCEL**.

LYE. See **LIE**.

M.

MACLE. See **MASCLE**.

MAIDEN HEAD. See **HEAD**.

MAINTENANCE, Cap of. See **CHAPPEAU**.

MAJESTY, in his. Said of an eagle crowned, and holding a sceptre.

MALLARD. A wild drake.

MALTA, Cross of. See **CROSS**.

MANACLES. See **SHACKBOLT**.

MANCHE. See **MAUNCH**.

MANCHERON. A sleeve.

MANCHET. A small circular cake of bread.

MANGONEL. See **SWEPE**.

MANTIGER, MONTGRE, or MANTICORA. A chimerical figure, compounded of a man and tiger.

MANTLE, MANTLING, or CAPPELINE. See **LAMBREQUIN**.

MARCASSIN. A young boar, distinguished from an old one by having its tail hanging down instead of twisted.

MARINE-WOLF. The seal.

MARLET, MARLION, MERLION. See **MARTLET**.

MARS. Gules.

MARSHALL, EARL. See p. 46.

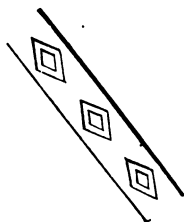
MARSHALLING. The order of arranging coats-of-arms or quarterings.

MARTLET. A bird resembling a swallow, but with no legs or feet.

MASCALLY. See **MASCULY**.

MASCLE. (Plate 12.) A lozenge shaped figure, p. 187.

12.



MASCULY. Covered with mascles.

MASCULY. Lozengey; lozenges and mascles alternately.

- MAUNCH.** An ancient sleeve, borne of various forms, p. 275.
- MEMBERED.** Refers to the legs of birds, as a 'chough *sa.*, membered *gu.*'
- MENUVAIR, SMALL VAIR.** (French.) Used when vair consists of more than six rows.
- MINIVER.** A white fur.
- MERCURY.** Purple.
- MERMAID.** A chimerical figure, half woman, half fish.
- MESLÉ.** Mingled.
- METALS.** Employed in heraldry are two, or, and argent.
- MIDDLE-BASE Point.** See POINTS, p. 161.
- MIDDLE-CHIEF Point.** See POINTS, p. 161.
- MITRE.** One of the chief insignia of the episcopal office, also used as a charge.
- MITRY.** Used in blazoning a bordure, charged with mitres.
- MOILE.** An ox without horns.
- MOLINE Cross.** See CROSS.
- MOON, in her complement.** Full.
- MOOTED up by the roots.** Eradicated.
- MORION.** A foot soldier's cap of steel.
- MORTCOUR.** A candlestick used at funerals.
- MOSSU, or MOUSSUE.** Rounded at the ends. (French.)
- MOTTO.** A word or sentence borne generally on a scroll below the shield, in Scotland sometimes above it.
- MOUND, or MOUND ROYAL.** An Orb surmounted by a Cross.
- MOUNT, in base.** The entire base of the shield occupied by ground slightly raised.
- MOUNTING.** Rampant.
- MOUSE, *rev.*** See REBEMOUSE.
- MULLET.** The rowel of a spur. (*Molette*, French.) When not pierced, it ought properly to be called a star.
- MULLET.** The fish so called.
- MURAL CROWN.** See CROWN.
- MURREY.** See SANGUINE.
- MUSION.** The heraldic name for a cat.

N.

- NAIANT.** Swimming. Said of a fish.
- NAIL. *Passion.*** Drawn with a pyramidal head.
- NAILED.** See LATTISED.

NAISSANT. Issuing from the *middle* of a fess, to be distinguished from Issuant.

NASCENT. See **NAISSANT**.

NATANT. See **NAIANT**.

NAVAL Crown. See **CROWN**.

NEBULY. A line of partition, representing clouds. See p. 177, fig. 3.

NOMBRIL POINT. See **POINTS**, p. 161.

NORROY. A King of Arms.

NOWED. Twisted or knotted. Said chiefly of serpents.

NOWY. Implies a projection in the centre of a Cross.

NOWYD. That the projection is not in the centre, but in each of the limbs.

O.

OGLER. The eyes.

OGRESS. Pellet.

OLIVE, Gutté d'. See **GUTTÉ**.

OMBRÉ. See **ADUMBRATION**.

ONDÉ. See **WAVY**.

OPINIOUS. A chimerical figure formed of dragon, lion, and camel.

OPPRESSING. Surmounted by. See **DEBRUIED**.

OR. (Called also Sol, and Topaz.) Gold.

ORANGE COLOUR. See **TENNÉ**.

ORB. See **MOUND**.

ORDINARIES. Charges formed by straight lines; in common use in Arms.

ORIFLAMME. The ancient banner of S. Denis.

ORLE. An ordinary in the form of a bordure, but detached from the sides of the shield.

OSTRICH FEATHERS. See **FEATHER**.

OVER ALL, or SURTOUT. Said of a charge placed over several other charges.

P.

P. Sometimes used for the word Purpure.

PAISSANT. See **PASQUANT**.

PALE. An honourable ordinary. See p. 180.

PUR PALE. Party.

PALL. An heraldic figure formed by the upper half of a saltire conjoined to the lower half of a pale. It is intended to represent an ecclesiastical vestment.

PALLET. A diminutive of the pale.

PALMER'S SCRIP. See **SCRIP**.

PALY. Divided by perpendicular lines.

PANES. (*Pannes*, French.) Pieces.

PANTHER. Borne generally gardant and incensed.

PAFEGAY. Parrot.

PARTED. Divided.

PARTITION LINES. See **LINES**.

PASCUANT, PAISSANT. Feeding.

PASSANT. Walking past, to the dexter of an animal.

PASSANT COUNTER PASSANT. Two beasts walking in opposite direction.

PASSANT REPASSANT. Walking to the sinister.

PATERNOSTER. See **CROSS**.

PATONCE. See **CROSS**.

PATRIARCHAL. See **CROSS**.

PATRICK, Arms of S. Ar. a saltire *gu.* See **UNION JACK**.

PATTÉ. Spreading. See **CROSS**.

PAVON. A flag about four or five yards long and half a yard in width, tapering to a point.

PAW. A lion's foot, cut off at the *first* joint, to distinguish it from a *gambe*.

PEACOCK, in his pride, affronté. With his tail expanded.

PEAN. (French, *Pannes*.) A fur resembling ermine but the field *sa.* the spots *or.*

PEARL. Argent.

PEGASUS. Arms of the Inner Temple.

PELICAN, in herpiety. Vulning or wounding her breast, and feeding her young with her blood.

PELLET. Ogress or Gunstone. A roundlet *sa.*

PELLETY. Semé of pellets.

PENNON. A flag resembling the guidon, but only half the size.

PENNON forked. Split at the end.

PENONCELLE. The diminutive of the pennon, usually borne with the cognizance on a lance.

PERCLOSE OF A GARTER. The lower part with the buckle.

PERY. Sometimes to express that a charge does not reach the sides of the shield.

PHEON. An arrowhead.

PHENIX. A chimerical figure in Heraldry, a bird resembling an eagle.

PIERCED. Said of a charge perforated.

PIKE. A fish called also ged and lacy.

PILE. An honourable ordinary. See p. 183.

PILE transposed. The point upwards.

PILE in traverse. Extending across the shield.

PILY, or PALT PILY, PILY COUNTER PILY. The field divided into equal parts by piles placed perpendicularly one opposite the other.

PINQON. (French, *Pinçon*.) Chaffinch.

PLACQUE. The tabard of a herald, as distinguished from those of pursuivants and Kings of Arms.

PLAIN POINT. See **POINT**.

PLANTA GENISTA. The broom plant.

PLATE. A flat roundlet *ar*.

PLATT. Semé of plates.

PLENITUDE. See **COMPLEMENT**.

PLOUGH PADDLE. See the Arms of Hay, Earl of Errol, p. 268.

POEY or POY. Motto.

POINT or Plain Point. A small part of the base of a shield, cut off, and separately tinctured; called also a base, it is not dishonourable unless *sanguine*, when it is an abatement for lying to the King.

POINT champaine or Champion. The lower part of the shield cut off by a curved line; when *tenné* it is an abatement for slaying a prisoner who demands quarter.

POINT dexter. The dexter corner of the shield cut off, an abatement given for boasting of courage, &c.

POINT pointed. The same as *Enté* in base; see the coat of Hanover in the Arms of the Georges.

POINTE. (French, *Per Chevron*.)

POINT IN POINT. See **INDENTED point in point**.

POINTS. An escutcheon divided horizontally into three equal parts of different tinctures.

POINTS. Also used sometimes for the squares in the pattern called *checquy*.

POINTS OF THE ESCUTCHEON. See p. 161.

POIX, Gutté de. See **GUTTÉ**.

POMEL. The knob on the hilt of a sword.

POMEY. A roundle *vert*.

PORPREIN. Purpure.

PORTCULLIS. The Beaufort badge.

POSED. Placed.

POTENCY. See POTENT COUNTER POTENT.

POTENT COUNTER POTENT. One of the heraldic furs. See p. 173.

POTENTÉ. A line of division, made in the form of potent counter potent.

POUNCING. Of a falcon seizing his prey.

POWDERED. See SEMÉ.

PFR. An abbreviation of the word proper.

PRASIN. *Vert*.

PRESTER JOHN. See Arms of Bishopric of Chichester.

PRETENCE, *Escutcheon of*. See INESCUTCHEON.

PRETENSION, *Arms of*. See ARMS.

PREYING. Devouring its prey.

PRIDE, *in his*. See PEACOCK.

PRISONER'S BOLT. See SHACKBOLT.

PROPER. Said of a charge borne of its natural colour.

PUNNING ARMS. Having allusion to the name of the bearer.

PURPURE. Purple. Represented by lines from left to right.

PURSUIVANT. An officer of the Herald's College. See p. 47.

PYOT. The magpie.

Q.

QUADRATE. Square.

QUARTER, or FRANCO QUARTER. An ordinary occupying one fourth of the field, placed unless otherwise directed on the dexter chief.

QUARTERED. Of a shield divided into four quarters.

QUARTERED *counter*. When the quarter is quartered.

QUARTERLY. Party per Cross.

QUARTERLY *quartered*. An obscure term, meaning probably 'gyronny of eight.'

QUARTER PIERCED or VOIDED. Cross the same in appearance as 'Chequy of nine paves.'

QUEUE D'ERMIN. An ermine spot.

QUEUED, or QUEVÉ. Tailed.

QUEUED *double*. Having a tail divided at the end.

QUILLED. Used when the quill of a feather is different in colour to the rest.

QUINGSANS. See COGNISANCE.

QUISE *à la*, or *à la Quisse*. Said of the leg of an eagle or other bird, torn off at the thigh.

R.

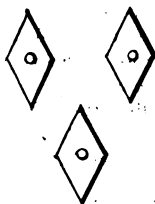
- RADIANT, RAYONNÉ.** With rays issuing from it.
- RAGGED.** See **RAGULY.**
- RAGULY.** Having pieces like coupéd boughs projecting from it.
- RAMPANT.** Reared on the hind legs.
- RAMPANT, counter.** Of a lion. Signifies one lion rampant towards the dexter, one to the sinister.
- RAPIN.** Devouring.
- RASED.** See **ERASED.**
- RATCH-HOUND.** See **TALBOT.**
- RAVEN.** The standard of the Danes.
- RAYS.** See **SUN.**
- REBATED.** Having the points cut off.
- REBATEMENTS.** See **ABATEMENTS.**
- REBENT.** Twice bent; reflexed.
- REBUS.** A word represented by a picture, often used for names.
- RECERCELÉ.** Circled.
- RESARCELLÉ, or SARCELLY.** (French). Applied to a Cross.
- RECLINANT.** Hanging down.
- RECROSSED.** A Cross re-crossed, is the same as a Cross crosslet.
- RECURVANT.** Bent in the form of an S.
- REFLECTED, or REFLEXED.** Means the same as recurvant.
- REGARDANT.** Looking back.
- REGULY.** See **RAGULY.**
- REMOVED.** Fallen from its usual place.
- REPASSANT.** See **PASSANT COUNTER.**
- REPLENISHED WITH.** Semé.
- RERE-MOUSE.** The bat.
- RESIGNANT.** Concealed. Applied to a lion's tail.
- RESPECTANT.** Looking at one another.
- REST,** called **SUFFLUX, CLARION, ORGAN-REST, &c.** Probably intended for a musical instrument of some kind.
- REVERSED.** Turned upside down. The last and lowest mark of disgrace; an entire coat reversed marks a traitor.
- REVERTANT.** Bent and rebent.
- RISING.** Said of a bird preparing for flight.
- ROMPU.** Broken.
- ROOK.** The bird so called, *not* a chess-rook.
- ROSE.** Never drawn with a stalk unless desired.
- ROUGE Croiz. Dragon.** See **PURSUIVANTS.**

ROUNDLES. See BEZANT, PLATE, HURT, &c., &c.

RUBY. Gules.

RUSTRE. (Plate 13.) A lozenge with a circular perforation.

13.



S.

S. Stands sometimes for sable.

SSS, Collar of. Worn by heralds, and the great officers of state. Its derivation uncertain; possibly the initial letter of Henry IV.'s favourite badge, Souverayne.

SABLE. Black.

SACRE, or SAKER. A species of falcon.

SAGITTARY. A centaur.

SALAMANDER. A chimerical figure, represented as a lizard, surrounded by flames.

SALIENT. Leaping.

SALIENT counter. Leaping in contrary directions.

SALTANT. Said sometimes of small animals leaping.

SALTIERY. Parted per saltire.

SALTIRE. S. Andrew's cross. See p. 185.

SALTIRE coupé. Cross of S. Julian.

SALTIRE wise. Charges placed in the form of a saltire.

SALTOREL. A little saltire.

SANG, *Gutté de*.

SANGLANT. Bloody.

SANGUINE, or MURREY. Blood-colour. Called in the arms of princes, dragon's tail, and of nobles sardonix; represented by lines crossing in saltire.

SANS. Without.

SAPPHIRE. Azure.

SATURN. Sable.

SATYRAL. A chimerical figure, composed of a man, lion, and antelope.

- SCARPE.** Escarpe, diminutive of the bend sinister, half its width.
- SCEPTRE.** The mark of sovereign authority.
- SCOTLAND, ARMS OF.** See p. 40.
- SCOURGE, with three lashes.** In the Arms of Croyland Abbey.
- SCRIP.** Pilgrim's wallet or pouch.
- SOYMETAR.** A sword with a broad blade.
- SOTTE.** Borne in the arms of Sneyd, a name derived from Anglo-Saxon *Snydan*, to cut.
- SEA-DOG.** Drawn like a talbot, the body scaled, and the tail like a beaver.
- SEA-HORSE.** Upper part of the body a horse, the lower part a fish.
- SEA-LION.** Lion and fish similarly combined.
- SEAX.** A broad curved sword with a semicircular notch at the back of the blade.
- SEDANT.** See SEJANT.
- SEGHANT and SEGREANT.** See SEJANT.
- SEJANT, or Assis.** Sitting in its usual position.
- SEJANT, affronté, displayed, extended.** A lion, borne in full front with the legs extended sideways; called also 'Sejant in his majesty.'
- SEMÉ.** Strewed or scattered over the field.
- SENGREEN.** Houseleek.
- SEPURTURE.** Endorsed.
- SERPENT.** Borne in various positions: nowed, endorsed, erect, with tails knitted together, voluted or encircled, (formed into a circle,) erect, wavy, or entwined round other objects.
- SHACKBOLT.** Manacle or handcuff, a fetter.
- SHADING.** Every charge on a shield is to be shaded on the sinister side, and generally on the lower. If it cannot be shaded on both, the latter gives place to the former.
- SHAMROCK.** The trefoil, or three leaved clover.
- SHIELD.** Borne of various different forms, the most common being the heater. In some ancient shields, a rest is made for the lance on the dexter side. The square shield denotes a knight banneret. In most countries ecclesiastics bear their Arms on an oval or circular panel, in England on a shield.
- SIDE.** One sixth part of the breadth of the shield, cut off by a perpendicular line.
- SINISTER.** The left hand side. In a coat-of-Arms, that opposite the spectator's right.
- SINOPLE.** Vert.

- SKKAN, SKKEN or SKKIN.** A dagger or short sword.
SLIP. A small twig of a tree with three leaves.
SLIPPED. Applied to flowers, &c., means stalked.
SLOGAN. War-cry.
SNAGGED. Cut so that the edge is seen in perspective.
SPANCELLED. Used of a horse, when two of its legs are fettered to a log of wood.
SPLENDOR, in his. See SUN.
SPRIG. A twig with five leaves.
SPUR. The insignia of a knight or squire, the former bears them gold, the latter silver.
SPUR rowel. A mullet.
SQUARE, Carpenter's. Supposed by some to be the prototype of the chevron.
STAFF, episcopal. See CROSIER.
STAFF palmer's, or bourdon. Staff with a hook at the top.
STAFF, patriarchal. See EPISCOPAL.
STAFF, ragged. The log of a tree.
STAG, or ROEBUCK.
STAG attires. The horns or antlers.
STAINAND. Colours, *sanguine* and *tenné*, which are applied to abatements.
STALKING. Walking, said of long-legged-birds.
STANDARD. A long flag. See p. 45.
STANDARD. A particular kind of arrow so called.
STANDISH. A sort of dish.
STAR. See ESTOILE.
STARVED. Said of a tree stripped of its leaves.
STATANT. Standing still, with all the feet touching the ground.
STERN. A bird, probably the starling.
STOCK. The stump of a tree.
STREAMER. A long, very narrow flag.
SUN in his splendour. With a human face surrounded by rays.
SUPPORTED. Said of a charge which stands on any other bearing.
SUPPORTERS. Figures placed on either side of the shield to support it.
SUPPRESSED. See DEBRUISED.
SURCOAT. A coat, worn over the armour. It was at first worn without sleeves and girt with a belt, afterwards sleeves were added and the belt discontinued.
SURGEANT. Rising.
SURMOUNTED. When one charge is covered by another of a different colour and metal.

- SURTOUT.** Over all.
SWALLOW. (French, *Hirondelle*.)
SWAN. Although generally borne with expanded wings its position should be expressed.
SWAN'S NECK. The head and neck of a swan.
SWEPE. Mangonel, or balista.
SWORD. Its usual form is with a long straight blade, and a cross handle.
SYNBOLT, SYNOBYLT. Sinople, *vert*.
SYREN. Mermaid.

T.

- T.** Sometimes used as an abbreviation for tenné.
TABARD. A surcoat.
TAIL. Forked. See **QUEUED**.
TALBOT. A hunting dog.
TALENT. A bezant.
TARGE. A shield, generally circular.
TARGET, fess. An inescutcheon.
TAU. See **CROSS TAU**.
TAWNEY. See **TENNÉ**.
TENNÉ, TAWNEY, ORANGE, or BRUSE. Represented by lines in bend sinister, crossed by others barwise.
TERGIANT. Having the back turned towards the spectator.
TESTES AUX QUEUES. Heads to tails.
THREE. Three charges of any kind are always placed 2 and 1, unless directed otherwise.
THREE-QUARTERED. Of an animal in a position between passant and affronté.
THROUGHOUT. Extending from side to side.
TIARA. The Pope's triple crown.
TIMBRE, or TYMBRE. A crest.
TINCTURES. Metals, colours, and furs.
TINES, or TYNES. The antlers on a stag's horns.
TOD. A provincial name for a fox.
TOISON. The fleece of a sheep. A famous order of knighthood, See p. 117.
TOPAZ. Or.
TORCE. A wreath.
TORTHEAU. A roundle gules.
TORTOISE. Usually borne tergrant.

TRACE. The tressure.

TRANSFIXED. Pierced through, transpierced.

TRANSPOSED. Reversed, or otherwise displaced.

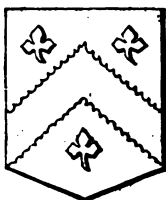
TRANSVERSE. Across the shield horizontally.

TRAVERSED. Turned to the sinister.

TREFLÉE. Cross bottony.

TREFOIL. (Plate 14.) Shamrock.

14.



TRELLISED. See LATTISED.

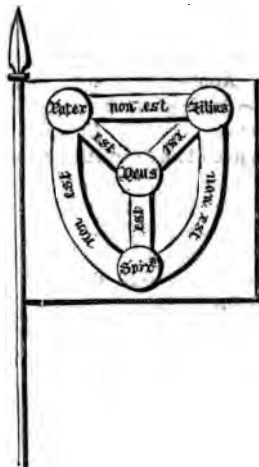
TRESSURE. A diminutive of the orle; it is borne generally double, and fleury counter fleury.

TRICORPORATED. Of an animal with three bodies conjoined to one head in the fess point.

TRIDENT. A fork of three prongs, barbed.

TRINITY. The symbol of the Holy Trinity (Plate 15) formed the

15.



arms of Christ Church, London. It was an ancient banner of the English.

TRIPPANT. Applied to beasts of chase, and synonymous with *passant*.

TUNIQUE. The tabard of a King-of-Arms, that of a herald being *placque*, and of a pursuivant *coat-of-arms*.

TURNUED UP. Of the edge of a chapeau.

TURQUINE. Azure.

TYRWITT. The lapwing, borne in the Arms of Tyrwhitt, Lincolnshire.

U.

ULSTER, *Arms of*. A sinister hand, coupé and erected *gu.* The baronet's badge, borne quite distinct from his own arms.

UMBRACED. See VAMBRACED.

UMBRATION. Adumbration.

UNDÉ. Wavy.

UNGULED. Having nails, claws, talons, or hoofs.

UNICORN. One of the supporters of the royal arms of England.

UNION JACK. The national flag of Great Britain and Ireland, formed of the united flags of S. George and S. Andrew. '*Az.*, a saltire *ar.*, surmounted by a Cross *gu.*, edged of the second,' the Flag of S. Patrick, '*ar.* a saltire *gu.*,' being afterwards combined with the other two. The word Jack is derived probably from Jacque, a surcoat charged with a red Cross, anciently worn by the English soldiery.

UPRIGHT, or ERECT. Applied to all shell fish, instead of *haurient*, and to all reptiles, instead of *rampant*.

URCHIN. The hedgehog. (French, *Herisson*.)

URINANT. Diving, applied to a fish with the head downwards.

URLE. Orle.

V.

V. Stands sometimes for the word *Vert*.

VAIR, or VERRY. A fur, p. 150.

VAIR, *Counter*. The tinctures differently placed.

VAIR, *ancient*. The shields of a different form.

VALLARY, *Crown*. See CROWN.

VAMBRACED. Armour covering the arm.

VANE, VAN, FAN, or WINNOWER BASKET.

VARRY. A single piece of vair.

VARVELS, VERVELS, or WERVELS. The rings attached to a hawk's jesses.

VENUS. Vert.

VERREIL. Gules.

VERY. Green.

VESTED. Clothed.

VIRGLES. The rings which commonly encircle bugle horns.

VISCOUNT. The fourth order of the English peerage.

VISITATION. The herald's visits to hold courts in different counties, discontinued at the Great Rebellion, revived after the Restoration, at the Revolution set aside altogether.

VOIDED. Having the middle removed, so that the field is visible through it.

VOIDERS. Diminutives of *fanches*.

VOL. Wings conjoined in lure.

VOLANT. Flying bendways to the dexter.

VOLANT *diversely*. Flying about indiscriminately.

VOLUTED. Nowed. See SERPENT.

VORANT. Devouring, or swallowing whole.

VULNED. Wounded or bleeding, not pierced with an arrow, which is, transfixed.

W.

WALES, *Armorial insignia of*. See p. 332.

WALLEY. Sculp.

WAR CRY. See CRI DE GUERRE.

WASTEL, or WASTEL CAKE. A round cake of bread.

WATER. Represented barry-wavy.

WATER BOWGET. A yoke with two leathern water-bottles attached to it.

WAVY, or UNDY. Lines representing water.

WEEK, FISH WHEEL. A fish basket.

WELK, or WHELK. A shell fish.

WELL. Resembles a fountain.

WHEEL. See S. KATHERINE.

WHIRLPOOL. See GURGES.

WHITE. To be used instead of argent, of the lining of mantles, &c.

WINGS. Where borne with the head of any bird, the wings are those of the same bird, but, if accompanying any other charge, eagle's wings are understood.

WIVERN. See WYVERN.

WOUND. See GOLFE.

WOUNDED. See VULNED.

WRAPPED. See ENVELOPED.

WREATH. The twisted garland by which the crest is joined to the helmet. Every crest is understood to be placed upon a wreath, unless a chapeau or coronet be mentioned. The wreath ~~now~~ has always six divisions, usually tinctured with the principal metal and colour of the Arms, p. 293.

WREATHED. Encircled with a wreath.

WYN. A little vane or flag.

WYVERN. A kind of dragon, but having only two legs, p. 286.

Y.

YELLOW. Sometimes used in painting, instead of gold.

YNDE. Azure.

YOKE, or *Double Ox-Yoke*. Part of the crest of the Scottish family of Hay.

YORK, *Rose of*. A white rose.

Z.

ZULE. A chess rook, so called in the coat of Zulestein.

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